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MANAGERS PLAN TO LOWER COSTS OF CONCERT AND OPERA TO PUBLIC

Close National Convention in New York by Joint Meeting with Musical Bureau Heads to Arrange Program of Economy—Both Bodies Opposed to Increase in Artists' Guarantees — Nation Divided Into Thirteen Districts to Develop Music in Smaller Communities

THE regular biennial convention of the National Association of Concert Managers finished its two-day session at the Hotel Commodore on Dec. 20 with plans complete for the extension of concert and recital activities into the smaller towns in all parts of the country and plans inaugurated for bringing to the public good concerts and operas at reduced prices. St. Louis was chosen as the meeting place for the next biennial convention of this organization of local managers, the meeting to be held in June, 1922.

The convention was devoted to affairs affecting the concert world, the election of officers having taken place last June. One of the most important results was the spirit of co-operation established at a joint meeting of the Concert Managers and the National Association of Musical Managers, the organization of booking agents. The joint meeting was held on the final day of the convention and difficulties, largely financial in character, which have been prevalent in the concert field during the past season, were discussed and solutions sought. After considerable debate both organizations agreed on a resolution to prevent further increases in guarantees to artists for the present at least. Instead the artists will be asked to base guarantees upon the prevailing returns and by this scheme it is hoped to reduce losses to managers throughout the country. The terms of many artists have increased as much as fifty per cent during the past two years.

Plans for co-operation between the musical bureaus and the out-of-town managers in order to produce a greater number of concerts and arrange a series of appearances for the artist in one state or locality and so reduce traveling expenses were also arranged. A scheme for dividing the entire country into thirteen districts with a member of the Concert Managers' Association at the head of each district in order to gather data concerning the drawing powers of individual artists, to discover the need for concerts in undeveloped areas and bring about better co-operation between artists and managers was also got under way.

The entire trend of the two-day session was in the direction of economy designed to bring to the public better concerts and opera at more reasonable prices. The meeting between the two groups of managers, each affecting so vitally the success of the artists, achieved the first really definite step toward co-operation in the concert field and one which, in its fullest development, both associations believe will be of the greatest benefit to artists and managers.



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PAUL KOCHANSKI

Polish Violinist Who Is Now in His Second Successful Season in America, Making Many Appearances in Recital and with Orchestra. (See Page 27)

"From the energy manifested at the convention," said W. F. Fritschy, president of the Concert Managers' Association, "and the enthusiasm shown in the letters we received from members who were unable to attend, there is no doubt of the future of the organization. It is past the experimental stage. The organization is a reality and our little paper, the *Spotlight*, has been received with genuine enthusiasm.

"We are going ahead," he continued, "to build up musical activities in all parts of the country. We are going ahead to bring to the public concerts and opera at reasonable prices. Five-dollar opera is absurd. Beethoven, Wagner and the great composers frequently suffered want

during their lives and now their works are being exploited. It is this condition we hope to remedy and we are going to do it. The organization is alive and growing. We had telegrams from managers in all parts of the country expressing their regrets at being unable to attend and assuring us of their best wishes and enthusiasm for our plans."

The convention came to an end with a dinner at the Knickerbocker Hotel, followed by a theater party for the delegates. In addition to President Fritschy the convention was attended by Mrs. Adela Prentiss Hughes, vice-president, of Cleveland; Elizabeth Cueny of

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CHICAGO OPERA GOES TO PUBLIC WITH PLEA FOR \$500,000 BUDGET

Estimates for Next Season Place Limit on Expenditure — Assurance of Close Supervision of Outlay Is Given in Official Statement — Scenery, Costumes and Properties Valued at \$3,000,000 Donated to New Organization by the McCormicks

CHICAGO, Dec. 27.—Placing a limit of less than \$500,000 on the annual deficit to be met by the Chicago Opera Association, the Board of Directors last week adopted a budget for next season's expenditures. It was the first time that a preliminary estimate had been made and the step was taken preparatory to a new campaign to enlist 500 citizen guarantors.

At the outset of the meeting it was announced that Mr. and Mrs. Harold F. McCormick had donated to the Opera Association the entire stock of scenery, costumes and properties, having a replacement value of \$3,000,000. With this start, the organization is relieved of the financial burden of providing for equipment. The budget, which was prepared by C. A. Shaw, business manager, and Mary Garden, included the items of salaries for principals, chorus, orchestra and executive staff, warehouse expenses, advertising, rental and traveling costs. The figures, which were not made public, were submitted to the board of directors by a committee composed of Samuel Insull, John J. Mitchell, John G. Shedd, Stanley Field and L. B. Kuppenheimer. Immediately after the first of the year the drive will start for the completion of the list of guarantors, of whom 246 have already been obtained.

In the official statement of Mr. Shaw, assurance is given that "all income and expenditures of the new organization will be carefully supervised by the board of directors, the executive committee, and the present finance committee." The deficit is to be rigidly held within the prescribed limit of \$500,000.

"Grand opera cannot be given in proper manner without a deficit," said Mr. Shaw after the meeting. "The cost of production, the salaries of the stars, and the incidentals that go to make up a season of the type given by the Chicago Opera render it impossible to make the enterprise self-supporting. In Europe where no attempt has been made to achieve the artistic effects of American opera, the same condition has been encountered, and European opera is subsidized by governments and municipalities. In America opera is a privately managed institution. The deficit still exists, but it must be met by citizens who realize the value of opera to the community. The future of the Chicago Opera is up to the people of Chicago."

The necessity for renewing the contracts of present artists at an early date will make the campaign for guarantors a hurried one. It is intimated that the roster may be curtailed and salaries cut in the effort to bring the season's expenditures to a more moderate figure.

E. R.

MUSIC EXPRESSES COMMON GOODWILL AND GAIETY OF YULETIDE SPIRIT

New York Churches Give Programs Appropriate to Festival—Many Soloists Heard in Roster of Day's Services—Carols by Choruses of Children Carry Cheer to Residents of Downtown Districts—Theaters Provide Entertainments in Keeping with Holiday Mood

THE part of music as voice of the spirit was well illustrated in the celebration of Christmas in many cities throughout the country. Carols about the community tree, devotional programs in the churches, and, not least, the musical observance of Yuletide in the home, were features in the annual season of good will and jollity.

Among the musical celebrations in New York's churches, those in St. Patrick's Cathedral and other Roman Catholic churches throughout the city were noteworthy. At St. Patrick's and at the Church of St. Francis Xavier mass was sung at midnight on Christmas Eve and at various hours on the holiday. At the latter church settings of the service by Pietro Yon, organist, were performed.

Programs of carols and appropriate special music were given at the Cathedral of St. John the Divine. At Trinity Church Christmas music was performed.

The Christmas programs at St. Thomas' Church included a carol service in the late afternoon and an evening recital by T. Tertius Noble, organist of the church. "The Messiah" was sung on Dec. 18, by a choir of ninety voices, and as soloists, Edwina Oliver, contralto; Reed Miller, tenor; Robert Maitland, baritone, and a trio of boy sopranos.

At First Presbyterian Church, where Dr. William C. Carl is organist and director of the choir, old French and Italian music was notable on a morning program which enlisted the aid as soloists of Vera Curtis, soprano; Elizabeth Lennox, contralto; Edward C. Towne, tenor, and Jerome Swinford, bass.

At Marble Collegiate Church, a special program of instrumental music was given in the early evening. The regular choir was assisted in the day's services by an orchestra composed of Herbert Corduan, first violin; Harry Levy, second violin; Alfred Gietzen, viola; Paul Kefer, cellist, and Roscoe Posselle, flute, and Frank Sabbatino, harp. Gade's "Holy Night" was sung by the choir and soloists in the evening.

The choir of St. Bartholomew's Church, David McKay Williams, organist, sang a program of carols. The soloists were Grace Kerns, soprano; Pearl Benedict Jones, contralto, and Judson House, tenor.

At Fifth Avenue Presbyterian Church, a program of Christmas anthems and solos was given. The soloists were Louise Hubbard, soprano; Nevada Van der Veer Miller, contralto; Alex Crooks, tenor, and Fred Patton, bass. Harry Gilbert, organist, arranged the program.

Programs of carols and anthems were given in the morning and afternoon at Brick Presbyterian Church, Clarence Dickinson, organist and choirmaster. The soloists were Inez Barbour, soprano; Rose Bryant, contralto; Arthur Hackett, tenor, and Frank Croxton, bass.

John Cushing, organist of Calvary Episcopal Church, and John Bland, choirmaster, arranged a Christmas Eve program of traditional carols in addition to a Christmas morning service of choral and organ numbers.

At the Fifth Avenue Baptist Church an appropriate program was given. The soloists were Martha Atwood, soprano; Ritta Grimm, contralto; James Harrod, tenor, and Wilfred Glenn, bass.

Jessie Craig Adam, organist of the Church of the Ascension, directed a program of traditional carols at the morning service. In the afternoon, excerpts from "The Messiah" were given by the choir.

Choral and organ music was given at the Church of the Incarnation, John Doane, choirmaster. The soloists were Laura Ferguson, soprano; Mary Allen, contralto; James Price, tenor, and James Stanley, bass. Amelia Galloway, violinist, was assisting artist.

The Church of the Transfiguration, C. B. Clark, choirmaster, had services which included the Choral Eucharist and an evensong service.

Feast of Lights

Closely allied in spirit was the observance throughout the country of the Jewish festival of Chanukah, "the Feast of Lights." Ritualistic exercises in the synagogues marked this period of the year, which began on the evening of Christmas Day.

A spirit of good-will, manifested this year in the great number of donations to charitable institutions, entertainments

for the inmates of prisons and immigrant stations, was expressed also in the outdoor gatherings for the singing of carols. For these occasions a great tree stood in Madison Square and others elsewhere about the city. Musical entertainments were given for the seamen, and bands of boys and girls from the Harlem Health Center and Greenwich House were organized to sing carols in the lower neighborhoods of the city.

In the theaters appropriate diversions were in order. At the Criterion Theater, under the direction of Hugo Riesenfeld, a ballet, "In a Doll Shop," was presented, and children from various protective institutions were daily guests of the management.

At the Capitol Theater a Christmas pantomime was given to Gounod's "Funeral March of the Marionettes." "Chant Noël" by Adam was sung by Erik Bye, baritone, and a selected ensemble.

Maria Ivogün, Viennese Soprano, Here to Sing in Opera and Concert

Artur Schnabel Arrives for Tour Postponed Since 1914—Alexander Siloti Arrives for Tour as Pianist—Frances Nash Returns from Eight Months' Study in Paris

AMONG the notable arrivals of the week from Europe was Maria Ivogün, a Viennese coloratura soprano, who has been appearing recently at the Staatsoper in Berlin. Mme. Ivogün, who arrived on the America, left for Chicago a few days later to join the Chicago Opera Association. She will make her American debut with the opera company. Mme. Ivogün was for several years prima donna of the Munich Opera House and has been soloist with the Nikisch orchestra in Berlin and has toured Holland with the orchestra directed by Mengelberg. She will be heard in concert as well as opera in America.

Artur Schnabel, Viennese pianist, whose plan for an American tour in 1914 was prevented by the war, arrived on the Manchuria on Dec. 22. Mr. Schnabel is scheduled for a series of recitals in American cities.

After a recital tour of England and Central Europe, Alexander Siloti, Russian pianist and conductor, arrived on the Carmania on Dec. 26 for a series of American performances.

Frances Nash, pianist, arrived on Dec. 23 on the Adriatic after spending eight



Photo by Bain News Service

Maria Ivogün, Soprano from Vienna, Arriving in New York on Board the America

months studying in Paris. Arrivals on Dec. 28 included Graziella Pareto, coloratura soprano, and Ulisse Lappas, tenor, both of the Chicago Opera; Fritz Kreisler and Mrs. Kreisler, Mme. Novello Davies, voice teacher, and Marie Novello, pianist, and Beatrice Lauer-Kottlar, soprano of the Chicago Opera.

"Bohemians" Honor Rubin Goldmark

In honor of Rubin Goldmark, the "Bohemians" gave a dinner at the Hotel Biltmore, Monday evening, Dec. 26. Some five hundred members of the club and their friends gathered for the banquet which was followed by a musical program. The occasion was also the fifteenth anniversary of the club. A complete account of the happenings of the evening will appear in the next issue of MUSICAL AMERICA.

Wagner and Schubert Autograph Scores in Congress Library

WASHINGTON, D. C., Dec. 21.—It is announced in the annual report of Herbert Putnam, Librarian of Congress, that the music division has acquired the autographed choruses of Richard Wagner's "Gastmahl der Apostel" and four autograph songs by Franz Schubert composed in 1816, "Frühling," "Auf den Tod einer Nachtigall," "Die Knabenzeit" and "Winterlied."

The acquisition of these was made possible through the friendly interest of O. G. Sonneck, former chief of the division. Substantial progress is shown in this report. The accessions for the year

ended June 30, 1921, were 34,814, including music (32,191), literature of music (1856), and instruction (767). On June 30, of this year, the music division contained 919,041 volumes, pamphlets and compositions, of which 856,688 were music. One of the notable accessions to the music division during the past year was a fine collection of original manuscripts by American composers presented by J. Fischer & Bro. Many other gifts of original autographed manuscripts have also been received.

A. T. M.

Two More Appearances at Metropolitan for Chaliapine in "Boris"

As MUSICAL AMERICA went to press it was learned that two additional appearances will be made by Feodor Chaliapine at the Metropolitan Opera House in his famous rôle of Boris in "Boris Godunoff" in which he has created the sensation of the operatic season. The first of these extra appearances will be Thursday evening, Jan. 12, and the second on Saturday, Jan. 21. A farewell concert will be given by Chaliapine at the Hippodrome the afternoon of Sunday, Jan. 15. It is expected that he will start on his return journey to Russia about Jan. 25.

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TO LAUNCH DRIVE FOR CARUSO FUND

Foundation Committee to Begin Campaign on Birthday of Tenor in February

The week beginning Feb. 25, the birthday of Enrico Caruso, will mark the opening of the campaign to raise \$1,000,000 for the establishment of a memorial in his name to be used in aiding deserving musical students and promoting interest and appreciation of music throughout the United States. The plan was approved on Dec. 21, at a meeting of the executive committee of the Caruso American Memorial Foundation. At the same time arrangements were begun for a series of memorial concerts and other activities in various parts of the country during the week.

In carrying out the plan, the executive committee will appoint subsidiaries of artists, music lovers, representatives of the music industries, and to take over the management of the concerts. According to the executive committee the co-operation of a score of large musical organizations has already been assured.

Besides the officers of the association, Paul D. Cravath, Harry Harkness Flagler, Mrs. Helen Hartley Jenkins, Otto H. Kahn, Dr. Antonio Stella and Felix Warburg, the executive committee comprises Richard B. Alderott, Calvin G. Child, Walter Damrosch, Dr. A. H. Giannini, F. H. La Guardia, Stefano Miele, William Church Osborn, Mrs. Frank Seiberling of Akron, Ohio, and O. G. Sonneck.

Colonel W. L. Peel of Atlanta, Ga., and William Butterworth of Moline, Ill., were elected vice-presidents of the foundation and will direct its activities in their districts. The organization will have its permanent headquarters in the Woolworth Building, New York.

Caruso Estate Now Amicably Settled

Following the consent of all the heirs to the estate of Enrico Caruso, his widow, Mrs. Dorothy Benjamin Caruso, has filed in the Surrogate's Court of New York a petition for ancillary papers of administration of Caruso's estate in the United States. At the same time she filed papers showing that the estate has been adjusted with satisfaction to all parties concerned.

It has been arranged that Gloria Caruso shall receive one-half of his estate. The child will have a bank account of approximately 500,000 lire deposited in Banca Commerciale in Florence in his name. Besides this amount Gloria, coming of age, will receive virtually the valuable personal property of her father, estimated at a very large sum, and valuable securities.

The remaining half of the estate is to be divided in four equal parts, going to Mrs. Caruso, to the tenor's two sons Giovanni and Rodolfo and to his brother Giovanni. Besides these bequests, provision has been made, in accordance with Caruso's wishes, for the care of his mother, Mrs. Marie Castaldi, residing in Italy, and for the erection of a suitable chapel in the Naples cemetery to receive his body. Old employees of the tenor also received bequests of money.

The agreement signed by the heirs and filed in the Surrogate's Court was drawn up in Naples and is a floridly worded document, stating that the parties concerned "had risen above personal interests" and were "guided by harmonious sentiments with reverent thoughts of the unforgotten deceased." Besides the heirs, Amedeo Canessa, the noted Italian antiquarian who was appointed by the Italian courts guardian of Gloria Caruso, joined in signing the petition that Mrs. Caruso be appointed American administratrix of the estate.

Alfred F. Seligsberg, attorney for Mrs. Caruso, declared that the tenor's Italian estate when settled would amount to about 20,000,000 lire or something under \$4,000,000 and his American estate to about \$200,000. In addition to this amount are the royalties from his phonograph records which continue to accrue to the estate.

Mr. Seligsberg added that at the proper time proceedings would be instituted in the New Jersey courts to permit Mrs. Caruso, as administratrix, to collect the phonograph royalties, estimated recently at about \$200,000 a year.

Albert Coates Urges Anglo-American Reciprocity in Music

Brings Big Portfolio of British Works for Production in the United States—Proposes While Here to Study the Output of American Composers—Sees Common Celtic Origin of Music of Britain and Russia—Young Composers Should Keep on Working, Even If They Cannot Get a Hearing, He Advises—Promises to Produce One of His Symphonic Poems, "The Eagle," in London Next Year

By P. J. NOLAN

ALBERT COATES, who radiates good humor, chats pleasantly and with great charm of the important mission he has undertaken on his present visit to America. The conductor of the London Symphony and the London Royal Philharmonic, inspired by a conviction of the future of British music, has come to make the people of America better acquainted with developments on the other side of the Atlantic. He has brought with him, therefore, a big portfolio of the works of contemporary British composers; and these he proposes to introduce in the course of his tour of thirty-eight orchestral concerts which he will conduct while in this country.

Mr. Coates possesses the qualities which make the ideal apostle in such an enterprise. First of all, he exercises that rare personal charm which attracts men to a leader, and naturally through him to the cause which he espouses. Then of his power and insight as an interpreter of great music he has given signal proof in many cities of Europe and in New York, where he conducted a series of concerts in his first hurried visit to this city a year ago.

But he comes as an apostle in a still greater cause. He is an ardent advocate for an Anglo-American reciprocity in music, and this movement he hopes to advance materially as the result of his present visit.

"The music of America and Britain," he said, in a talk on this subject, "is a language in which we should speak together much more freely than we do now. My great wish, now that I am to have a little more time in America than I had when I was here previously, is to learn more of the American composer—more of the inner workings of his mind. My stay last year was so brief that I could not possibly gain any knowledge on this subject; and in London, I am sorry to say, we have not heard as much American music as we ought."

"I am exceedingly interested in your developments here. But my position to-day in regard to American music is exactly parallel to my position in regard to British music when I arrived in England from Russia two years ago. How did I know then that there was a Holst at work in London, and a Goossens, and all those other young men whom, I am proud to say, I know of to-day? Well, I wish to learn here just as I have learned there."

Describes New British Works

When Mr. Coates speaks of the work of British composers of to-day, he gives high place to Gustave Holst, whose "Planets" he regards as a symphonic poem of extraordinary psychology. The work has seven movements named after seven planets—Mars, who brings war; Venus, who brings peace; Mercury, the Winger Messenger; Jupiter, who brings jollity; Saturn, bearer of old age; Uranus, the magician, and Neptune, the mystic. "The 'Mars' movement," says Mr. Coates, "is really extraordinary music, wonderful in its effects, and for these the composer uses only the ordinary instruments of the orchestra. 'Mercury' is singularly dexterous, exceedingly delicate in its orchestration, without a fortissimo in it, and very difficult to play. 'Jupiter' appears as a sort of Bacchus, but very dignified; the movement is not by any means a Bacchanalian riot, and it has a strong, broad theme prominent. 'Saturn' representing old age, gives a striking picture of decrepitude, and yet it represents age, not as hideous, but as possessing a strange beauty of its own. Holst thinks this movement the best in the work. In 'Uranus' we have a rapid figure in big intervals all through the score, and the tympani player is at work all the time. The final movement, 'Neptune,' is one of the most extraordinary ever written. It is a picture of a mystic—of some great seer who could, if he chose to do so, make a wonderful revelation to you, and just as you imagine that he is about to speak,

he turns away, preserving his rigid silence. On the first page of this movement is written, 'The orchestra is to play pianissimo throughout!' There is not a crescendo or diminuendo in the movement, and all this is very exacting for an orchestra. At the end, a ladies' chorus of thirty voices is heard after the orchestra has ceased, and the conductor has to stand there and keep his arms in the air while the soft lament of these voices dies away."

The promptitude with which the members of the New York Symphony caught the spirit of "Planets" at their first rehearsal under Mr. Coates after his arrival in New York impressed him very much. He described their alertness as remarkable.

"What was it you said to them when you were going over that passage in the 'Mars' movement?" queried Ethel Leginska, who was one of the company.

"Oh!" laughed Mr. Coates, "they couldn't get a certain effect, and I said, 'Boys, I can't put my money on you yet!' but they kept at it and got it, and then I said, 'Now my money's down on you all right!'"

May Produce "Tintagel"

The conductor cannot say yet whether any work by Arnold Bax will be included in his present tour. "I should have liked exceedingly to produce his 'Tintagel' in America; but I refused to bring his original score with me, and I think you will agree with me that this was the right course, as it would not have been right to subject a valuable manuscript of that kind to the risk of loss. I recollected too well that the score of my own opera—'Assurbanipal'—is shut up in Russia, where it was detained when I left that country. However, if 'Tintagel' can be printed in time and sent across—a rather remote contingency, as I shall be here only ten weeks—I shall do it."

Herbert Hughes' "Parodies" was another work he mentioned as possessing engaging qualities. This is to be produced at the Young People's Concerts. "Hughes," he said, "is a young Irishman, one of the musical critics of the London Daily Telegraph. 'Parodies' is an adaptation of nursery rhymes; and you hear the 'Sonata Appassionata' in one of the parodies, and the Grieg Piano Concerto

Told by Albert Coates

I HAVE strong views in favor of a reciprocity between Britain and America in music. The music of the two countries is a language we should speak together much more freely than we do now.

My great wish on this tour is to learn more of the American composer—more of the inner workings of his mind.

Russian music is allied to that of Britain because the idioms in which the composers of the two countries are speaking have a common Celtic origin.

Many of the composers in the front rank in England to-day are Celtic, and their music is inspired by Celtic qualities; and we find similar qualities in that of Russia, as the result of the influence of Scandinavia.

I think it more attractive nowadays, and more characteristic, that, when a man has a great idea that he wishes to expound, he should write of that, rather than express himself in purely abstract music.

Young composers should not cease working if they cannot get a hearing at once.

I have composed two operas and half-a-dozen symphonic poems which I have not yet heard; but I do not propose to wait. I will go on writing, even if they are never performed.

I promise to produce one of these symphonic poems, "The Eagle," in London next year.



Albert Coates, Conductor of the London Symphony and Royal Philharmonic, Now in America for a Tour of Thirty-eight Concerts As Guest Conductor of the New York Symphony

in another. 'A Frog He Would A-Wooing Go' is an arrangement of a Bach Prelude, and 'Old King Cole' forms the Fugue. It's all very humorous. Then there's John Gerrard Williams—we're going to do his 'Pot Pourri.' There's one of the most poetic and talented boys that we have! His music has the qualities of very beautiful specimens of Debussy, or Ravel, or Roger du Casse—more poetic than that of many men I could name, and exceedingly delicate and intimate. They're all little groups of beautiful miniatures that he does."

"We shall put on the 'Four Conceits' of Eugene Goossens. These are 'Gargoyle,' 'Dance Memorials,' 'A Walking Tune,' and 'The Marionette Show.' 'Quiet?—indeed they're not! There's 'pep' in them all right, heaps of it! 'Pep'—yes, that's an American phrase I know—it's short for 'peppermint,' isn't it? I do not know yet whether we shall be able to do Arthur Bliss' 'Mélée Fantastique,' though it has been announced. That's a remarkable work—really a funeral march and a jazz in combination. Bliss composed it in memory of Lovat Fraser, the painter, was a very dear friend of his."

An Elgar Novelty

"Yes, we are to do Elgar's brilliant arrangement of the Bach Fugue. This new work has had a big success in London this autumn. I can best describe it in the words of the composer himself; he calls it 'a jolly noise.' 'Now,' he said, as we were going to rehearse it one morning—'now you will hear a jolly noise!' It's full of effects for the brass

—full of everything, in fact, that's in the modern orchestra. We are also to do Balfour Gardiner's 'Comedy Overture,' which is well described in its title; German's 'Theme and Seven Diversions,' Elgar's 'Falstaff' and 'Enigma Variations,' Frank Bridge's 'Sea Suite,' Holbrooke's 'Queen Mab,' D'Erlangers' Prelude to Act III of 'Tess,' and Ethel Leginska's symphonic work, 'From the Fields Beyond,' which has a piano part, which Miss Leginska herself will play."

Miss Leginska herself explained that the new work, which is in three movements, is based upon poems of Lord Dunsany, "On the River Yann," "Go-By Street," and "The Avenger of Perdonderis." There is an interesting history attached to this composition. Miss Leginska, meeting Mr. Coates in London, asked him to look at the score. "But," he protested, "I'm off to Italy to-morrow!" This was no obstacle to the resolute composer. "May I take it to Italy, and show it to you there?" she asked. He agreed, and then, to his astonishment, Miss Leginska promptly named the date on which she would arrive at Mr. Coates' summer home with the score.

"I forgot all about this appointment," he said, telling the story, "until one evening, hearing excited voices outside the house, I went outside and found two ladies protesting to a servant that they must see me. Miss Leginska had arrived with a friend, bringing the precious manuscript."

"Yes," said Miss Leginska, "and we had to go in a small boat fifteen miles across the lake to our destination. What made me wild was that I was two hours late, for I had named not only the date, but the hour at which I should arrive. But when I reached the shores of the lake, I was told that there was not a boat to be had, and neither telegraph nor telephone, and it was only after a great deal of trouble that I found a boatman who agreed to row us across."

Holst's New Opera and Ballets

Mr. Coates mentioned that Holst is at work on an opera, "The Perfect Fool," based upon the story of Parsifal. It will contain a ballet, comprising three dances for the Spirits of Earth, Water and Fire. He is also composing another ballet. Holst, who is a professor in the Royal College of Music, is working unrelentingly on his opera score. "I asked him one day, at the end of his long day in the college," said Mr. Coates, "to come for a drive with me to get some fresh air. 'No,' was his answer, 'I must go home and work at this orchestration

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Siloti, Here to Play, Recounts Strange Experience with British Spiritualists

"Message" from Liszt Denied the Report of His Death Which Came Out of Russia — Pianist Is Optimistic Concerning the Future of His Country

ALEXANDER SILOTI, former conductor of the Petrograd Imperial Orchestra, pupil of Liszt, teacher of Rachmaninoff, and pianist of note, arrived in New York recently, accompanied by his wife. He will play for the first time at a Beethoven Society concert in New York on Jan. 10 with Pablo Casals, 'cellist, and Paul Kochanski, violinist, in a program of Brahms and Beethoven.

Despite his personal misfortunes in Russia, Mr. Siloti is optimistic concerning the future of the great nation both politically and culturally, but he speaks bitterly of the present regime. He is optimistic as well concerning his own future.

"Since I left Russia," he said, "I have played in Germany, in England and the Scandinavian countries and I am beginning to 'come back.' It has not all been black. My old pupil Rachmaninoff, my fine friend Pablo Casals, who played with me in Petrograd before the revolution, and many others have been generous and kind. I am receiving payment on the debt of friendship."

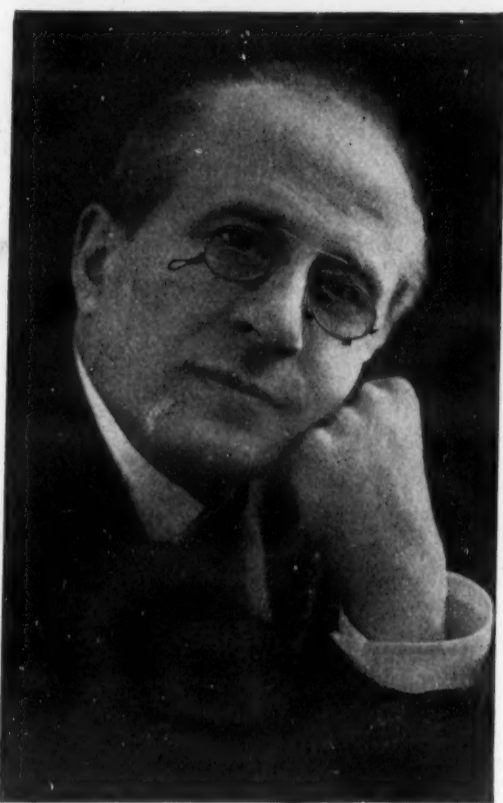
The pianist's friendship with Casals is of long standing. It began when Maria Gay recommended Casals as a soloist. The 'cellist played frequently in Petrograd in recital and at Mr. Siloti's home. Just before the revolution Mr. Siloti organized popular concerts in Petrograd at which the peasants were admitted without charge. Any contribution made was given to charity. The pianist appeared frequently at these concerts with artists from the Petrograd opera and the Imperial Orchestra.

"These concerts," said Mr. Siloti, "help you to understand the need of music for the Russian people of the simpler sort. Some of the artists were afraid at first to sing and play before strange audiences of peasants who had never before attended a concert. We arranged a program finally and afterward the audience, awkward and ignorant of concert hall conventions, did not applaud, but rose and bowed toward the artists with a stange dignity, murmuring 'We thank you for the great pleasure you have given us.' It was a touching and pathetic exhibition. It shows you how great a musical field lies untouched throughout the vast area of Russia. Those peasants did not even know that one applauds in a concert hall. Once in the contribution box was found a paper wrapped about two kopecks, valued at a cent in your money. On it was written, 'I am an old peasant and cannot pay more but I thank you for the great pleasure.'"

These concerts, said Mr. Siloti, met with the greatest success and were flourishing when the revolution ended them.

Composers Silent in Russia

"As to composers in Russia, those who have remained are silent," said Mr. Siloti. "Glazounoff is there, of course, and some younger composers of genius who have not yet been heard. There is still a great deal of confusion in the country, but when conditions become settled, there is no doubt that Russian composers will have great things to offer the world. A



Alexander Siloti, Russian Pianist, Who Will Give a Series of Recitals in America

time of revolution is of necessity not a time of artistic development."

Mr. Siloti was a pupil of Liszt and has published a work, since translated by

Siloti's son, on his reminiscences of the great pianist-composer. He recently paid a visit to Liszt's German home and met the master's cook who still lives in the Liszt house.

"In England," said Mr. Siloti, "we encountered a curious adventure among the spiritualists, of whom there are a great number. At the time I was reported dead in Russia, the spiritualist groups both in Manchester and London announced that they had received communications from Liszt saying that I was alive and playing at government concerts. They said he left them suddenly on one occasion with the declaration that he must go to Petrograd in order to be with me at a concert. So on this latest visit to England my wife and I went to seances in Manchester and London and the spirit of Liszt made its presence known and wished me well, making touching comment on our past association, which was very close. We are not spiritualists, yet there was something convincing in the experience. Perhaps this spiritualism is a science which we have not yet explored. We do not know, at any rate. Certain it is that Maeterlinck, Flammarion, Crooks, Lodge and Edison are interested in the theory and they are not idiots." Then with a shrug of the shoulder, he added: "Of course I neither believe nor disbelieve, but I feel that Liszt will be near me at my first American recital."

Scriabine was a friend of Siloti and often visited him at his Petrograd home, where groups of Russian and foreign musicians frequently gave intimate recitals in the days before the revolution.

"Scriabine was at my house only eight days before he died," said Mr. Siloti. "He was a great poet, and a good deal of a mystic and was filled with forebodings concerning the future of Russia. He was not happy in those days." L. B.

SCHNABEL MAKES DEBUT ON CHRISTMAS DAY

Noted Viennese Pianist Plays First New York Program

Christmas afternoon was the occasion of the debut in this country of Artur Schnabel, a pianist who since his student days in Vienna has made his home in Berlin, where he has attained a conspicuous position among the artists who make the German capital their point of departure for concert work and their teaching quarters. An audience of goodly numbers, including an element that created an unpleasant impression by repeated displays of demonstrative enthusiasm that was out of all proportion, gathered at Carnegie Hall to greet him.

The program arranged showed in itself that the newcomer had no intention of making an appeal to the gallery. It consisted of three lengthy works, Schumann's Fantasy in C, a posthumous sonata in B by Schubert and the Brahms Sonata in F Minor, opus 5. He would have been better advised to have substituted for the antiquated Schubert sonata a group of shorter numbers that would have enabled the audience to gain a more comprehensive measure of his powers. The Schubert has its moments of lyric beauty and Schubertian charm, but the material is too attenuated to justify its being assigned so much space on a serious pianist's program.

And Mr. Schnabel is essentially a serious pianist. He creates the impression of being oblivious of his audience and of playing as if he were in his studio, contemplatively playing for himself only. The result is that he shows a marked tendency to carry beyond the limits of a true perspective of the whole his pedagogic dissecting of phrases, and with this goes a disconcerting habit of making stops. The last movement of the Schumann Fantasy was chopped up into detached sections and at the same time was so excessively over-sentimentalized that its sublimely poetic mood was utterly lost. Between the Scylla of the first movement and the Charybdis of the third, he pursued a rather matter-of-fact safe course through the imposing heroic second movement.

The visitor played the Schubert sonata in a clean-cut manner of cameo-like clarity, with a gentle gaiety in the Scherzo—though even here he could not avoid sentimentalizing—and with delightfully delicate finger work. His tone, too, was of more ingratiating quality in this work than in his other numbers, though he cannot be said to be a player to whom beauty and color of tone are matters of paramount importance.

The Brahms, as a whole, showed an authoritative breadth of grasp and was given, in many respects, a satisfying reading. The beautiful Andante was taken a trifle too fast, rather surprisingly in view of the other extreme of tempo that marred the last movement of the Schumann Fantasy, and failed of poetic effect. The Scherzo lacked sweep and was somewhat harshly brittle, but it is only just to Mr. Schnabel to say that in general he showed a respect for the natural limitations of his instrument that is refreshing to the listening ear, too often affronted by the brutal onslaughts of which some of his colleagues have been guilty this season.

At the end of the program an insistent attempt was made to elicit the usual supplementary program now expected of concert-givers, but Mr. Schnabel was smilingly obdurate in his refusal to add to the printed list and thereby gained the distinction of being the only pianist heard here in many years that has refused to play an encore. H. J.

QUARTET IN INDIANAPOLIS

Flonzaleys Welcomed on Annual Visit—Local Choir Sings "Messiah"

INDIANAPOLIS, IND., Dec. 27.—The Flonzaley Quartet played before the largest audience ever assembled here for this organization's annual visits, in the concert given under the auspices of the local Männerchor on Dec. 11. The program presented included the Mozart Quartet in D; the Haydn in D, Op. 64, No. 5, and the Andante from Enesco's Quartet in E Flat. Several encores were demanded.

The annual performance of "The Messiah" was given by the Community Chorus in the new Cadle Tabernacle, under the conductorship of Ernest Hesser. The soloists were Grace Northrup, soprano; Jeanne Laval, contralto; John Campbell, tenor, and William Simmons, bass, who substituted for Royal Dadmun. The orchestra had been rehearsed by P. Marinus Paulsen. The accompanists were Dorothy Knight at the piano, and Carrie Hyatt-Kennedy at the organ. The concert was one of a series under the sponsorship of the School and Park Boards. P. S.

Helen Jeffrey Initiates Mexico Series

MEXICO, Mo., Dec. 23.—At the first concert of the Artists' Course at Hardin College, Helen Jeffrey, violinist, played a delightful program consisting of the Bruch Concerto in D Minor, No. 2, and two other groups of miscellaneous works. Mrs. David Kriegshaber of St. Louis was a talented accompanist.

EDMONTON'S SUNDAY CONCERTS TO GO ON

Attorney-General Overrules Opposition—Mendelssohn Choir Sings

EDMONTON, ALBERTA, Dec. 26.—A part of the opposition to the series of Sunday concerts being given by the Edmonton Symphony, it was contended that the newspapers were acting illegally in publishing advertisements of these events, this publication being, it was argued, an infringement of the statute restricting Sunday entertainments.

The recent decision of the Attorney-General that he would do nothing to interfere with the series was confirmed upon an appeal to that official by the ministerial members of the Lord's Day Alliance. Consequently the concerts will proceed, and the newspapers are free to accept the advertisements. In the second concert recently, Mozart's "Jupiter" Symphony was the chief work of the program.

The Edmonton Mendelssohn Choir recently gave a performance of "The Messiah," under the conductorship of Vernon W. Barford. This organization is entering on the fourth year of its existence, and presents at least one important oratorio a year. Unfortunately the society was not in a position to offer "The Messiah" with an orchestra this season. Herbert Wild ably accompanied at the organ.

LOS ANGELES CHORUSES PRESENT "THE MESSIAH"

Oratorio Performances and Program by Zoellner Quartet Provide Holiday Music

LOS ANGELES, CAL., Dec. 27.—The Los Angeles Oratorio Society sang "The Messiah," under the leadership of John Smallman, at the Philharmonic Auditorium on Dec. 18. The soloists were Mrs. C. Norman Hassler, soprano; Elizabeth M. Biehl, contralto; Ralph Laughlin, tenor, and Lawrence Tibbett, bass. Accompaniments were contributed by members of the Los Angeles Philharmonic Orchestra and by Ray Hastings at the organ. Mr. Smallman produced good results with the ensembles, and the work of the society was fully appreciated by a good-sized audience.

During the same week the work was given by the chorus of the Bible Institute, under the conductorship of J. B. Trowbridge. The soloists were Naomi H. Segerstein, Loretta Hobson, Mrs. J. B. Long, Kathleen Irvine, E. P. Burley and J. G. Reese. The chorus sang excellently.

The Zoellner Quartet was heard in a concert, on its return from an eastern tour, at the Ebell Auditorium on Dec. 19. The Grieg Sonata for violin and piano was played by Antoinette and Joseph Zoellner, Jr. W. F. G.

Trenton Hears New Church Organ

TRENTON, Dec. 23.—A concert was given at the Church of the Blessed Sacrament on Dec. 14 by Frederick T. Short, organist and choirmaster of St. Paul's Church, Brooklyn; Rev. Lawrence Bracken, baritone, and Lester Cole, tenor, of Brooklyn, mainly to introduce the new pipe organ to the public. Mr. Short played effectively works of Bach, Saint-Saëns, Borowski, and other composers, and both Father Bracken and Mr. Cole delighted their hearers with numbers in Latin and English. H. T. M.

Local Impresarios to Cut Concert Costs

[Continued from page 1]

St. Louis, secretary; William A. Albaugh, Baltimore; Mary Beagle, Pittsburgh; James A. Furlong, Rochester, N. Y.; Anna Chandler Goff, Lexington, Ky.; Kate Wilson Greene, Washington; George D. Haage, Reading, Pa.; Mary A. Nelson, Orange, N. J.; Paul Proetzell, Waterbury, Conn.; Margaret Rice, Milwaukee; Mrs. Franklyn Sanders, Cleveland; Edwin B. Saunders, Houston, Tex.; T. Arthur Smith, Washington; Mrs. Mai Davis Smith, Buffalo, and Albert M. Steinert, Providence, R. I.

Introduces Bill to Kill Admissions Taxes

WASHINGTON, Dec. 28.—Representative Watson, Pennsylvania, a member of the House Committee on Ways and Means, has introduced a bill in the House of Representatives to repeal the admissions taxes provided for in the new tax law. To meet the deficit caused by the removal of the admissions tax Mr. Watson's bill provides a three per cent tax on certain manufactures. The bill was referred to the Committee on Ways and Means. A. T. M.

CALVE TO GIVE RECITAL

Carnegie Hall Appearance Announced for Next Week

The return of Mme. Emma Calvé to this country on Dec. 12 for a recital tour has aroused interest both among those who cherish memories of her unrivaled performances at the Metropolitan Opera House and those others of a younger generation who have never heard her either in opera or in concert. This interest now centers on the first New York appearance of the singer for this season. The event will be at Carnegie Hall on the afternoon of Jan. 8. Mme. Calvé, assisted at the piano by Mlle. Olga Sapie, will give a program which will include a group of old French songs, Beethoven's "In Questa Tomba," the "Habañera" and "Chanson Bohème" from "Carmen" and "Casta Diva" from "Norma."

Mme. Calvé has stated, since her arrival in New York that she will never go back to the operatic stage. Her present recital tour thus gains artistic significance, for it will afford very likely the last opportunity to see and hear one of the few remaining stars of the brilliant galaxy which reigned at the Metropolitan some fifteen years ago.

Organize New School for All Arts

A new art school, to be called the Master School of United Arts, said to be the first institution in America to combine studies of all the arts under one organization, has been founded and will begin its work on Jan. 1, at 312 West Fifty-fourth Street. There is to be no single director of the work, and the different courses will be interwoven by lectures.

Nikolas Roerich, the Russian painter, and Caro Delvalle, Spanish artist, will head the work in painting, which will include courses in scenic design. The music department will be in charge of Mr. and Mrs. Morris Lichtman, Lazare Saminsky and Deems Taylor. Ballet courses will be given by Adolph Bolm, the eminent Russian dancer and ballet master, and the architectural department will be in charge of Alfred Bosson and Mr. Virrick. Nina Koshetz, Russian soprano of the Chicago Opera Association, will hold classes in opera, and lectures on drama and literature will be given by Count Ilya Tolstoy, Dr. Christian Brinton, Mr. Dimoff, Oliver Saylor and Avram Yarmolinsky. The purpose of the school will be to unite the spirits of the various arts by parallel studies.

The Musical Alliance and the Limitation of Armaments

The following letter addressed to John C. Freund, president of the Musical Alliance, has been received from the Conference on the Limitation of Armaments, American Delegation:

SIR The Secretary of State, Chairman of the Conference, directs me to acknowledge the receipt of your telegram, dated Nov. 19, 1921, and to ask you to communicate to the members of the Musical Alliance of the United States his sincere appreciation of the interest and support which they have manifested. I am, sir, Yours very truly,
(Signed) J. BUTLER WRIGHT, Secretary.
Washington, D. C., Dec. 13, 1921.

Jeritza May Enter Moving Picture Field

Marie Jeritza has been invited by the Famous Players-Lasky Corporation to make a screen test upon the opening of their studios on April 1. If the test proves successful, the soprano will follow the footsteps of Farrar and Garden, and will be starred in film features.

Paris Pays Final Honors to Saint-Saëns

PARIS, Dec. 25.—Many persons prominent in the world of literature and art as well as music, and representatives of President Millerand and Premier Briand attended the funeral of Camille Saint-Saëns yesterday. The services were held in the Madeleine, of which church the deceased was for many years organist. The entire building was decorated. The guard of honor was composed of an infantry brigade, two squadrons of cuirassiers and a battery of artillery. Interment was in the Montparnasse Cemetery.

Fourteen Pianists Join Forces to Aid Moszkowski



The Greatest Array of Pianists Ever Heard Together in a Concert. Photographed During One of Their Rehearsals in Steinway Hall; Top Row, Left to Right, Ernest Schelling, Sigismund Stojowski, Alexander Lambert, Walter Damrosch, Robert Braun, Percy Grainger, Ignaz Friedman; Center Row, Harold Bauer, Leo Ornstein, Germaine Schnitzer, Ossip Gabrilowitsch, Elly Ney, Alfredo Casella and Joseph Lhévinne; Bottom Row, Ernest Hutcheson and Ernest Urchs. Mr. Braun, a Pianist, and Mr. Urchs, Head of the Artist and Concert Division of Steinway & Sons, Assisted During the Rehearsals in Place of Willem Bachaus Who Was Fulfilling Engagements. The Inset Shows Mr. Bachaus

IN aid of Moritz Moszkowski, who lies ill and without adequate means in Paris, fourteen leading pianists united in a concert which stands unique in the annals of musical history. Never has such an array of pianistic talent been assembled for one program, and the huge audience which gathered for the epochal occasion brought more than \$15,000 in box-office receipts and donations to the coffers of the Moszkowski Relief Fund.

The stage of Carnegie Hall presented a remarkable picture. Walter Damrosch stood on the dais and around him at their instruments were grouped, in order, Joseph Lhévinne, Willem Bachaus, Alexander Lambert, Sigismund Stojowski, Ernest Schelling, Harold Bauer, Germaine Schnitzer, Elly Ney, Leo Ornstein, Ossip Gabrilowitsch, Alfredo Casella, Percy Grainger, Ernest Hutcheson and Ignaz Friedman. On the program were solos, duos and trios and in several numbers the artists all joined in pianistic jubiliations. Before the program was concluded the affair resolved itself into one of the most jovial and memorable musical occasions.

What the feelings of those pianists who gave solos were, in playing before a circle of their peers, is not on record, but there seemed to be a sparkling zest in their playing and each artist gave of his best. It was perhaps in the ensemble numbers that the artists were most joyful. Saint-Saëns' Variations for two pianos on a theme of Beethoven, began the program, and, as one after the other took up the theme, the colors and individualities of the artists were merged in a single spirit. In the "Carnival" of Schumann, in which the pianists were apportioned their respective parts by lot, the distinguishing features of each player's art were apparent. The "Davidsbündler" was played by the thirteen pianists together in thunderous waves that calculated to confound the Philistines.

Perhaps the most unique number was Rossini's "La Gazza Ladra" for six hands, in which Bauer, Gabrilowitsch and Schelling played at one piano. The trio, obviously enjoying the occasion, gambolled through the rococo fragment, much to the delight of the audience, and pianists especially. Mr. Damrosch and Mr. Bauer were almost convulsed by the tableau.

The first solos were in the hands of Joseph Lhévinne, who presented two Etudes from Op. 64 of Moszkowski, with his sparkling artistry. The radiance of Grainger's writing was then shown in the "Children's March," played by the composer and Ernest Hutcheson. Ger-

maine Schnitzer submitted Moszkowski's Tarantelle and Bachaus gave scintillant readings of the same composer's "Etincelles" and "La Jongleuse." A limpid, luminous interpretation of Arensky's Valse for two pianos by Bauer and Gabrilowitsch was also given and the program concluded with Moszkowski's Spanish Dances for four hands, played in rotation by the artists, and Schubert's "Marche Militaire," given by the full ensemble with the assurance of an exalted master class.

During the intermission Mme. Alma Gluck and Mr. Damrosch took the platform as auctioneers and sold several programs autographed by the whole array of artists. The soprano obtained \$500 from Mr. Eitington for one of the programs, and \$1,000 from John McCormack for another. Then Mr. Damrosch took the stand, getting \$600 from Carl Fischer and selling autographed etchings of Moszkowski to Bernard Noyer of the Knabe company for \$150 and to an anonymous donor for \$125. During the auction Mr. Schelling, who seemed in especially playful mood, thundered a vibrato salutation on his piano, as the highest bidders received their purchases.

Mr. Damrosch read regrets from Ignaz Paderewski, Yolando Méré, Fannie Bloomfield-Zeisler and Rudolph Ganz,

for their inability to be present and join in the concert. In his telegram to the committee Paderewski wrote:

"I deeply regret my inability of joining you and my other fellow artists on this occasion. My most cordial wishes go out to you all for the success of your enterprise, which is not an act of charity but a tribute due to a true and noble artist who has faithfully served the public for so many years and has been a dear friend to many of us. My personal experiences with that wonderful New York audience, which will forever remain cherished in my grateful memory makes me confident that your worthy endeavors will be received and supported with an unflinching generosity."

The concert was brought about through the efforts of Ernest Schelling, who recruited the artists and arranged the program. The box office receipts were about \$9000, and the sale of programs, etchings, etc., brought the amount up to about \$15,000. It was also stated that the income from the Presser Fund for Musicians would be diverted to the needs of Mr. Moszkowski. This sum, together with the \$4,000 collected by MUSICAL AMERICA will bring the fund for Moszkowski well over \$20,000, which at the present rate of exchange is expected to keep the pianist in comfort. F. R. G.

BID FAREWELL TO STRAUSS

Knabe & Co. Give Tea in Honor of German Composer and Mme. Schumann

At the invitation of William Knabe & Company many prominent musicians and society leaders assembled at the reception rooms of the company on Dec. 22 to bid farewell to Dr. Richard Strauss and Mme. Elisabeth Schumann, who will be returning to Europe shortly. During the afternoon the composer and Mme. Schumann gave compositions by Strauss which were received with enthusiasm, and the Ampico also presented works of Dr. Strauss, as well as Mme. Elly Ney's first record for the instrument. A unique event of the afternoon was the sending of several of Dr. Strauss' compositions through wireless to the function. The Ampico had been set up in a New Jersey wireless station and was heard in the reception rooms as well as at twenty-four recording stations throughout the country.

Among those present were Mme. Elly Ney, the Duke and Duchess of Richelieu, Victor Herbert, Mme. Germaine Schnitzer, Bernard Noyer of the American Piano Co., Artur Schnabel, Dr. Sigmund Spaeth, Kurt Schindler, Marguerite

Sylva, Joseph Urban and Cornelius Rybner.

Association Formed for Upper Manhattan Festival

An association to further the project to hold a festival in Upper Manhattan was formed at a meeting of the civic bodies of Harlem and Washington Heights on Dec. 23, and Albert Behning, head of the Behning Piano Company, was chosen to head the association. The present idea is to hold a series of concerts in a suitable auditorium, probably the Great Hall of the City College. Among the speakers were Dan Noble, impresario, and Marie Kieckhofer of the People's Institute concerts, both of whom encouraged the proposal to hold the festival.

Cable Tells Stokowski of Daughter's Birth

The birth of a daughter to Leopold Stokowski and Olga Samaroff Stokowski in London on Dec. 23 was announced in a cable received last week by the conductor of the Philadelphia Orchestra. Mrs. Stokowski will return to the United States in the spring, it was announced. The noted musical pair were married in 1911.

New York Concerts Dwindle During Pre-Holiday Week

Only Orchestral Program Heard by Manhattan Audiences in Seven Days Is Proffered by Stokowski's Philadelphians—Trio Classique, New Chamber Music Organization, Enters Field—American Début Made by Artur Schnabel, Famous Viennese Pianist—Another Strauss Song Program with Elena Gerhardt—Chaliapine Sings to Huge and Unruly Throng in Hippodrome—Dmitri Dobkin in First Recital—Other Events of Seven Days

CONCERTS and recitals, which have ranged from four to ten a day, dwindled in New York during the week immediately preceding the holidays to the extent that in seven days only about twelve were written into the records of the auditoriums devoted to music-making. There was but one orchestral program and this one by Stokowski's Philadelphians, who proffered no novelty, but played works amply familiar to New York audiences.

A new chamber music ensemble, the Trio Classique, entered the field. An introductory recital of outstanding importance was that which introduced Artur Schnabel, famous Viennese pianist, to America after many years of eminence abroad. Dmitri Dobkin, a Russian operatic tenor, previously heard but once as soloist with the New York Philharmonic, gave a first-song program.

Other events included the second of the recitals devoted to the songs of Richard Strauss at which Elena Gerhardt sang and Dr. Strauss played accompaniments, a concert in the Hippodrome by Feodor Chaliapine and assisting artists, and programs by the Sinsheimer Quartet, Nina Tarasova, Sari Eissner and Jacques Amado, and the Holyoke Choir; and a benefit concert for Matteo Bensman, a Jewish composer, in which a number of singers and instrumentalists participated.

New Trio Classique, Dec. 19

FOR its introductory concert, the new Trio Classique, the members of which are Celia Schiller, Maurice Kaufman and John Mundy, pianist, violinist and 'cellist, respectively, attracted an audience that comfortably filled Aeolian Hall. The advent of the new organization in a field already well tilled, and the responsiveness shown to its first public appeal, in the form of this well chosen and commendably played program,

FOR SALE—By the Estate of Anton Hegner, deceased, three violins; one violin cello and four bows; all in excellent condition and of high quality. Sale at public auction to be held by Samuel Marx, Auctioneer, 115 West 23rd Street, N. Y. C. January 6, 1922 at 11 o'clock sharp. ROSENTHAL & HEERMANCE, Attorneys for Administratrix.

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tended to corroborate other evidences of greatly increased interest in trio music.

Mme. Schiller, a pupil of Teresa Carreño, and a pianist of admirable qualities, gave a fundamental strength to the ensemble, and Mr. Kaufman and Mr. Mundy played as schooled and experienced musicians to whom their chamber music orientation was by no means a new one. In balance and in unanimity the trio doubtless will improve, but a very pleasurable measure of these and other attributes requisite to good ensemble playing was to be noted at this first concert. The piano was at times a little too prominent and the 'cello too reticent, details readily capable of adjustment as the players continue their association.

Goossens' "Five Impressions of a Holiday" gave a color of novelty to the program, though the "date hounds," as Mr. Huneker used to style those who forever had an eye upon the records, were quick to pounce upon the program announcement that the work was played for "the first time in New York." The earlier performance recalled was one by the New York Chamber Music Society. In its whole-tone idiom, this is prettily atmospheric music, apt in its use of descriptive devices and free of any element of perverseness or willful disharmony. But already it gives the suggestion of being less "modern" than it once was. Again comes the question as to how much of permanency there is in music which seeks, primarily, for a new way of saying what of itself is small and unimportant. The five "Impressions"—"In the Hills," "By the Rivers," "The Water Wheel," "The Village Church" and "At the Fair"—are sketches that show the craftsmanship of the day, and, as such, have deftness and charm.

Solid as rock, the Brahms Trio in C, Opus 87, which preceded the Goossens pieces, was sturdily played. The only other number, the Saint-Saëns Trio, Opus 18, elegant and unimpassioned, assumed the aspects of an unintended elegiac for the octogenarian who died a few days before the concert. O. T.

Philadelphia Orchestra, Dec. 20

The Philadelphia Orchestra, Leopold Stokowski, Conductor, Carnegie Hall, Dec. 20, Evening. The program:

Brandenburg Concerto, No. 2 in F..... Bach
Symphony in G..... Haydn
Suite, "Sheherazade"..... Rimsky-Korsakoff

After the Schönberg "Five Pieces" of three weeks before, Bach and Haydn! As a judicious program-maker, with an individual bent for contrast, Mr. Stokowski doubtless had his reasons for the playing of a program that in its entirety was tried and true, and one that fell reminiscently and familiarly upon the ears of the larger part of his numerous audience. Unguent after sting, sunlight after peering into dark nooks and corners, repose after laughter! Then, for good measure, the riot of color that is "Sheherazade," played by Mr. Stokowski and his Philadelphians as New York has not heard it played in several seasons, in spite of its frequent appearance on the programs of other orchestras.

Some of the usual disagreement as to tempo attended the playing of the Bach

Concerto. If it seemed to loiter in the Allegro, the Largo was charged with beauty. Fortunate in his trumpeters—or at least one of them—Mr. Stokowski was able to achieve approximately the effects Bach intended in the pitilessly high phrases allotted to the instrument, though, so the program notes made clear, he divided the solo part between two instruments and transposed some passages an octave lower. For the figured bass he fell back upon an amplification of the string parts rather than on employment of a piano converted to imitate the tonal effects of the harpsichord. The Haydn Symphony has had more of naïve if none the less hearty humor, but seldom more of polish and finish. To repeat, the "Sheherazade" performance was an exceptional one. O. T.

Nina Tarasova, Dec. 20

Beginning twenty-five minutes after scheduled time and not "in costume," as announced on the program, Nina Tarasova was heard in recital in the Town Hall on the evening of Dec. 20, assisted by Yascha Bunchuk, 'cellist. Miss Tarasova's singing has improved mightily and her very best work was done in Purcell's "When I Am Laid In Earth"—of all songs! Her Russian folk-songs were excellent and delivered with a verve that no one could excel. Indeed, this little singer's talents are so diverse and her dramatic sense so very strong, that one wonders why she has not displayed any inclinations towards opera. What a *Carmen* she would sing! Mr. Bunchuk's playing was well above the average. His tone was virile and smooth and he played with intelligence and musicianship, but was a little too easily persuaded to give encores. J. A. H.

Sinsheimer Quartet, Dec. 20

The second concert this season of the Société Intime de Musique de Chambre, more familiarly the Sinsheimer Quartet, was given in Carnegie Chamber Music Hall on the evening of Dec. 20. Charles Hart, pianist, was the assisting artist in the Arensky Quintet. The program included in addition the Haydn Quartet in G Minor and the Beethoven in A, Op. 18, No. 15. The program was given, on the whole, competently. Whether from misjudgment of the acoustics of the small hall or from interpretative design, the Haydn work was played rather too loudly, as well as at a noticeably slow tempo. A measure of over-emphasis was also apparent in the Arensky composition, though the pianist, particularly, played with skill. The Beethoven Quartet was done satisfactorily, with technical deftness and a fitting restraint. R. M. K.

Dmitri Dobkin, Dec. 23

In point of voice and the mechanics of song, Dmitri Dobkin's first New York recital was such as to establish him as the best equipped of the Russian tenors who have sought the approval of Manhattan audiences in recent memory. With an operatic career in Russia behind him, his only previous appearance in New York was as soloist with the Philharmonic last season. To his several groups of songs, he brought intelligence and good taste, as well as an evident appreciation of word values; but his most effective vocalism was in opera excerpts, which he sang with a voice ample in volume, of ringing quality and responsive to the emotional demands made upon it, though sometimes relaxed to the point of momentary loss of breath support. An air from Moniuszko's "Halka," a Polish opera of considerable merit as yet unknown to American audiences, and another from Tchaikovsky's "Pique Dame" were convincing examples of his prowess in Slavic opera. He proved also his ability to sing the theatrical music of the Italians well, proffering the "Improvviso" from "André Chénier" and the Barcarolle from "Un Ballo in Maschera" in true operatic style and in the language of the South. When he added the Pagliacci "Vesti la Giubba" as one of his encore numbers, he reverted, however, to Russian. That he can sing rapidly as well as with big tone he demonstrated in the Rossini Tarantella.

The program included a group of songs by Glière and others by Glazounoff, Rim-

sky-Korsakoff, Gretchaninoff, Kudrin, Tchaikovsky and Napravnik—the last name represented by a version of "Don Juan's Serenade" quite as banal as the too-familiar one by Tchaikovsky—all in Russian. Accompaniments were somewhat laboriously played by Jacques Wolfe. The audience, composed largely of former countrymen of the singer, applauded excitedly. O. T.

Gerhardt and Strauss, Dec. 24

With Elena Gerhardt as the singer, the second of the intimate recitals of songs by Richard Strauss, presenting the composer at the piano, attracted to the Town Hall an audience which was loth to accept the fifteen program numbers, three repetitions and an extra or two, as sufficiency for the afternoon. The songs repeated were the humorous "Hat gesagt—bleibts nicht dabei," the climactic "Cécilie," long a favorite with American audiences, and the lovely "Morgen," which many consider the most appealingly lyrical of the Strauss songs—the latter two both sung by Frau Strauss at the

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STRAUSS CONDUCTS FOR PHILADELPHIANS

Novelty Heard in "Burgers als Edelmänn" Suite in Pair of Concerts

PHILADELPHIA, Dec. 27.—Though the week was one of the quietest in music since the opening of the season, it was rendered notable by the appearance of Richard Strauss as conductor of a pair of concerts in the regular series of the Philadelphia Orchestra.

Of particular interest on the programs of Friday afternoon and Saturday evening in the Academy of Music were the first public performances in this city of the "Burgers als Edelmänn" Suite, wherein the composer endeavors and with conspicuous success to suggest the musical flavor of the period of Molière's "Le Bourgeois Gentilhomme." The flavor of Lully or Rameau, deftly recalled, is unmistakable in this work.

The scoring is for less than forty pieces, including a piano. While the artistry employed cannot be called original—indeed the attempt is of imitation rather than innovation—the skill exhibited with curtailed resources is superb, and the grace and charm of the suite would seem to entitle it to a permanent place in the orchestral repertory.

The other numbers were the thickly contrapuntal but not especially enlivening Violin Concerto by Vivaldi, admirably played, with the authoritative Paul Kochanski as soloist, and the Strauss symphonic poem, "Ein Heldenleben." This work was interpreted with electrifying brilliancy toward the close of last season by the dynamic Mengelberg, to whom it was dedicated. Dr. Strauss' reading is far less showy, excelling in subtlety rather than imperious splendor of effect. Thaddeus Rich, without in the least misplacing any emphasis, made the utmost of the violin solo passages. Clarence Bawden tastefully played the piano score in the "Burger als Edelmänn" Suite. The orchestra was as usual an instrument of exquisite sensibility and opulent resources. H. T. C.

To Give Brahms Memorial Concert

Elly Ney, pianist, will appear as soloist in a special Brahms Memorial Concert at Carnegie Hall on the evening of Jan. 2, with the New York Philharmonic, which will be conducted on this occasion by Willem Van Hoogstraten, who in private life is Mme. Ney's husband. Mme. Ney and Mr. Van Hoogstraten have appeared together frequently abroad, Mme. Ney presenting one or more concertos with Mr. Van Hoogstraten conducting the orchestra. Mme. Ney will play both of the Brahms concertos for piano at this concert. She will open the program with the work in D Minor and will close it with the Concerto in B. Mr. Van Hoogstraten will conduct a performance by the orchestra of the Variations on a Theme by Haydn.



Dear MUSICAL AMERICA:

By the death of Camille Saint-Saëns, not only France but the world loses a great composer, a fine pianist, a man whose music will live. He was a true Frenchman, that is to say, he was exceedingly temperamental, and so, although Richard Wagner said of him forty years ago that "he is the greatest living French composer," when the war was on, Saint-Saëns declared through the press that any Frenchman who would play or sing Wagner should be taken out and promptly shot. This proves the old adage, that one good turn deserves another.

Did you know, that unlike other composers who sweat blood over their work, Saint-Saëns used to write rapidly, right ahead and he would talk with his friends while he was doing it as if some other mind were putting those thoughts on paper and using him as a medium. He rarely if ever used the piano to experiment while he was composing.

One of his greatest works I shall always think was the opera, "Samson and Delilah," which he composed over forty years ago. I can still hear the great Gerville Réache, who died in her prime, sing that wondrous air "Mon coeur s'ouvre à ta voix"—I can still see the audience spellbound as we listened. At another time, I see Caruso as Samson after he had been captured by the Philistines, toiling painfully as he went round and round making the huge stone wheel revolve that ground the corn. It was in this opera that Caruso, when he destroyed the temple of the Philistines, received the serious blow on the back from part of one of the pillars that had fallen on him, which many believe started the trouble which finally took him from us in the very prime of his career.

I recall Saint-Saëns' last visit to us, how when he disembarked, he was met at the pier by one of his old friends, a lady of commanding presence, who rushed at him with all the energy of a Yale halfback and rapturously kissed him as she folded the venerable musician to her breast. Saint-Saëns kicked, not like one but like two steers, as he unfolded himself, which shows you that there are times when the old French adage, "On revient toujours à ses premiers amours"—"One always returns to one's first love"—is not true, that is after you have reached a certain age.

All the writers about Saint-Saëns have agreed, not alone with regard to his eminence, but that while he was a great admirer of Wagner, none of his works showed the Wagner influence. In this, he was typically French.

When he came to New York in 1906, he said he would quit after sixty years of hard work. He didn't. He kept on to the last. He was perhaps one of the very few who developed after he had been pronounced a wonder child, for he

played the piano they say before he was three years old and played well before he was five.

* * *

Reports still come in with regard to trouble concerning the Chicago Opera Association. One is to the effect that Mary Garden, under the direction of her physician, has cancelled all her singing engagements. Gossip says that when this announcement went out as authority for the putting off of her appearance in "Salome," that it was not illness but the censor who let it be known that he wouldn't stand for what New York had swallowed with avidity.

I do not take much stock in that story, especially as Chicago has swallowed a great deal more in the course of its history, so that it would be impervious to anything that dear Mary could do in the way of a realistic performance, which, however, she is always able to make artistic, and, therefore, within the bounds of reason and good taste.

The McCormicks, that is the lady and her husband, are said to have announced definitely that this is the last time they will make good the deficit, which it is reported, will this season be greater than ever and run to at least \$600,000.

It seems to me that in her meritorious efforts to get a number of the Chicago people to support the opera, dear Mary made one mistake. She should have graded the well-to-do Chicagoans instead of putting them all on a thousand dollar basis, for the particular reason that when approached, some of them would be only too proud to show their financial superiority by contributing a great deal more than a thousand dollars, while others would be more inclined to follow with a thousand if the big financial bugs came along with ten or twenty thousand apiece.

There is one situation with regard to the management of the Chicago Opera Association that should be made known and that is that Mary does not receive a cent for all her work, her self-denial and her worry as manager. She only gets paid when she sings.

I refer to her self-denial, for it needs no great acquaintance with operatic affairs to realize that when a woman is pestered to death with the cares and petty annoyances of a position as manager of "a happy family" of artists and musicians she is scarcely in a condition to sing that night or even the next.

* * *

Americans, especially American women, dearly love a bargain, but when the prospects of a bargain are allied to charity, can you fancy the rush there would be, so it was no wonder that Carnegie Hall was crowded the other evening when no less than fifteen distinguished pianists were announced to play at a benefit for Moszkowski, the noted composer, for whom you raised some time ago several thousand dollars when it was announced that he was stricken with such illness as to incapacitate him from further work. It was reported that he was not only in great distress but that his condition was such that he could not himself acknowledge the efforts made by kind friends in this country to assist him.

Can you imagine the heart burnings there were among the piano manufacturers to deliver their pianos for this occasion? There were no less than five different makes with their attendant tuners and mechanics.

You will report the occasion no doubt with that delightful indifference to what really happened, which is typical of your critics as it is typical of the daily paper critics. That Alma Gluck during the proceedings sold three programs autographed by all the artists present for \$2,000, to which John McCormack contributed one thousand, is not to be wondered at. She has a persuasive way with her. Walter Damrosch did not do so well, for he sold two photographs at only \$150 each. But then Walter is better suited when he talks to an audience about himself than when he pleads for somebody else. Paderewski sent a lovely letter from Paso Robles, his California ranch. It was not announced whether he also sent a subscription.

Richard Aldrich said in the *Times* that the concert was an extraordinary success in promoting the object for which it was given, in pleasing a very large audience and in demonstrating the spirit of mutual helpfulness among musical artists.

This is lovely, especially when I remember that not so many years ago, when it was announced that there would be two pianos on one stage, most of the leading critics of the time denounced the affair as a desecration. One even went so far as to suggest that the concert was taking on some of the attributes that belong to vaudeville. However, as the concert at Carnegie Hall was for charity, all was forgiven and as the mammoth aggregation of pianists netted, after expenses were paid, something like \$8,000, poor Moszkowski will now be provided for, especially as something like \$4,000 was raised through your kindly efforts and those of Rudolph Ganz, who was the first to take the matter up with that kindly, generous spirit which distinguishes the noted Swiss pianist.

Before I forget, let me say that some of the critics stated that there were fourteen pianists performing at the concert. Others said that there were fifteen. Consequently, one critic must have seen double or miscounted. Which was it?

* * *

Jeritza's blonde hair continues to be a *casus belli* among the critics and also among the Italians. That distinguished teacher, Mme. Gina Viafora, has informed me that while I am quite right in stating that there are to be found blondes in Italy, especially in the north, and while she trusts my historic knowledge at least to the extent of imputing the origin of these blondes to the Hun invasion which happened a few centuries ago, at the same time, Madame says it is improper for Jeritza to appear with her own hair in "Tosca" and the lady's reasons for this are quite convincing. Says she, *Scarpia*, the villain of the opera, is enabled to secure the arrest of *Mario* and his friend, a conspirator, by reason of *Tosca's* jealousy, which has already been inflamed when she notices in the first act that *Mario* is painting a *Madonna* with blue eyes. If *Tosca's* eyes were blue, why should she get jealous? And it is on this that the whole subsequent action depends.

As a further proof that *Tosca* should be a brunette, with brown eyes Mme. Viafora said that if one referred to the libretto, one would find *Mario* stating in a very early period of the opera: "E bruna, *Tosca*, l'ardente amante mia"—"*Tosca*, my sweetheart is a brunette."

It is for these reasons that the Italian element absolutely refuses to accept Mme. Jeritza's appearance as a blonde as proper except to make it known that she has a fine head of hair of the blonde type and that it is not bleached.

At the performance last Wednesday night, Jeritza, whether in the proper colored hair or not, scored another triumph, though there were those who had attended her debut in that opera who thought that her performance was not as spirited as when she gave it the first time. For my own part, I can only repeat what I said before, namely, that she gives a natural and womanly touch to the character, which none of her predecessors in my memory, not even the great Ternina did. Some of her predecessors, notably la Geraldine, no doubt thought that because *Tosca* was an actress, therefore she should "act" during the performance, but it should be remembered that *Tosca* is described as a very high class and refined woman and not of the peasant class.

The human touch given by Jeritza when she sings the "Vissi d'Arte" as she recovers from her fall on the floor, united to her exquisite singing of the aria, again brought the lower part of the house up and the upper part of the house down. The enthusiasm was unquestioned and unstinted. As one gentleman of the "400" who condescended to leave his box and mix with the crowd in the foyer, said: "It was the finest scrap I ever saw on the operatic stage," and indeed it was.

Scarpia-Scotti had all he could do during the singing of the "Vissi d'Arte" to straighten out the furniture that had been upset in the muck and replace it in its proper position, so that there really wasn't much time left for him to sit down, mop his head and get his second wind for the final tussle with *Tosca*.

Gigli as *Mario* has not very much to do in the opera and only two important numbers, the aria in the first act and the beautiful "E lucevan le stelle," in the last act, which he sings before he is about to be disposed of by the Roman infantry. This he also sang to the delight of the Italians present and the delight of the entire audience, but I must protest against his following the time-honored method of rising from his seat where he has been writing on a table to sing the aria, in order to face the

Viafora's Pen Studies



Despite His Training As a Lawyer, and the Pleas of His Family That He Follow His Father's Footsteps As a Successful Business Man, Renato Zanelli, the Chilean Baritone, Harkened to the Pleas of a Singing Teacher That He Devote His Time to Developing His Musical Gifts. The Wisdom of His Choice Has Been Demonstrated by His Performances At the Metropolitan Opera House and in Concert All Over the Country

audience. The aria is certainly, in a measure, a soliloquy, something on the style of the soliloquy of *Hamlet*, yet it is delivered in full bravura style at the audience as is customary in the Italian opera houses and in the South American opera houses, also I believe, in Madrid and Paris. But it means that he gets out of the picture and so destroys the illusion.

Caruso, if I remember rightly, used to sing this aria sitting, at least the first part of it. Let me suggest to Signor Gigli, who is growing in popular favor with every performance, that he should give heed to the demonstrated fact that Jeritza's great success in the "Vissi d'Arte" is because she does not sing it in the accepted, stereotyped style as other *Toscas* have done. It is the human touch that she gives to the song that adds to its impressiveness, does not mitigate from its beauty, keeps her well within the dramatic situation and so makes it easier for *Scarpia* to go at her again, though, incidentally, it might be asserted that she gives Scotti, who admits to be no longer thirty-five, all he can do, for Mme. Jeritza has a magnificent stride, which enables her to encompass the entire stage in about three steps, so that *Scarpia-Scotti* has to hustle to keep up with her. It has been suggested that a subscription be raised to provide Scotti with a pair of seven league boots so that he can keep up with Jeritza's kangaroo-like leaps in this scene. At one time when they were circling around the table, it looked very much as if she would win the race by about ten yards. When we add to this that she is a good deal taller than *Scarpia-Scotti*, the difficulties of that abandoned character have been sensibly increased.

One or two of the critics found fault with Moranzoni's conducting, which, they stated, did not keep up with the singers. Personally, I thought Moranzoni conducted with fine appreciation of the music and I was specially pleased by the manner in which he subordinated the power of the orchestra all the time, so that the singers could be heard. Few realize what a wonderful orchestra the Metropolitan has. I don't believe there is another like it the world over.

In the foyer I heard an expression of opinion that Moranzoni was not doing justice to Gigli's singing, the reason given being his friendship for Martinelli. I do not think there is any justification for this, though it will give you an idea of the kind of gossip which pervades an opera house, which is the home of more scandal, envy, hate and jealousy than any other institution that I ever knew, heard of or read of.

Then I notice that one of the critics refers to the fact that there was a strong Gigli clique present, which seemed determined to bring Gigli out on every possible occasion, whereas the audience seemed disposed to bring out Jeritza by

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

herself as being the star of the evening. As a matter of fact, Jeritza and Gigli and our good friend Scotti all contributed to make it a very remarkable evening. So I leave the friends of the artists to fight it out among themselves and if they need any help, let them call on some of the critics. Should they come to an impasse and cannot settle the question, they might refer the dispute to that most astute of press representatives, Monsieur Billy Guard, whose reliability in such matters has long been established.

The Caruso American Memorial Foundation is under way in the shape of a plan to raise an endowment fund of a million to provide scholarships for deserving students in the musical arts. It is a most worthy purpose, but how can it be best served, if, as I understand it, the students winning the proposed scholarships are to be sent to Europe for their musical education?

It is my conviction that Caruso himself, were he living, would declare against any such proposition. Don't let us forget that he sent his favorite son to an American college in the Middle West. Furthermore, while Caruso would have agreed that more opportunity for operatic experience is to be found in Italy and also in France and Spain than as yet in America, he certainly would not have taken the ground that it is necessary to go to Europe for an operatic education. For experience, yes, for education, no!

And furthermore, he had far too much respect as well as confidence in some of our noted Italian singing teachers, women as well as men, as was repeatedly shown when he referred young talent when he was appealed to to those very teachers.

With respect to the million to be raised any one of the unco-rich on the committee could write a check for it and not miss it, even now that he has paid his income tax. But if the appeal is to be made to the general public in whose regard the memory of Caruso still remains, then it seems to me that we have a right to ask whether it is appropriate that some of the beneficiaries under the fund should go to Paris in order that they may inhale the "atmosphere" of Montmartre as a powerful influence on their vocal chords or their pianistic abilities.

With regard to the general musical situation in Paris, it may be well to consider what it is to-day and here I will refer, as my authority, not to a writer in an American or English paper, but to a writer in *Le Courrier Musical* of Paris who draws a gloomy picture of the prospects of the average singer or instrumentalist of good standing in giving concerts in Paris. He writes:

"No fee for playing or singing at a symphony concert or any concert given by the existing musical associations; no fee at charity and gala entertainments; at private parties, no fee—of late the fashion is to invite a composer to give a hearing of his works and find his own interpreters. Should the artist give a concert, four times out of five the expenses, taxes, super-taxes, rights of various kinds, etc., will exceed the takings. The income derived from teaching is generally precarious and at best unsatisfactory. In fact, the interpreters can hardly hope to make a living. We are in danger either of seeing their numbers decrease until it becomes insufficient or of their organizing in a trade union—which will mean that financial questions will relegate questions of art to the background."

That tells the story, doesn't it?

In this connection I was glad to see the Philadelphia *Evening Bulletin*, a paper of prominence and influence, taking the matter up and stating that it were well if the Caruso Foundation started out with a determination that all musical studies must be pursued in this country save that provision might be made for traveling scholarships of limited scope and duration. At the same time, to virtually declare that we have no teachers in this country adequate for the issue is to put a slur on our teachers, foreigners as well as Americans, which is wholly unjust and unwarranted.

The *Bulletin* further says, in connection with the promises of support made by the Metropolitan Opera Company to the Memorial Foundation: "But will

they grant equal chances to native singers who have not yet made European reputations, or must the aspirants try first for indorsements in London, Paris or Milan? The trial performances of new artists at Covent Garden, La Scala or the Paris Opéra are events of interest in those classic houses. Why not in New York, Philadelphia or Chicago?"

This is good, sound sense. At the same time, in justice to Gatti, let me say that a perusal of the forthcoming programs of Sunday night performances, at which excerpts from well known operas are to be given, indicate that he does propose to give opportunity to some of our own American singers of talent and try them out in that way, though there have been one or two instances that have come to my knowledge where those that met with success at the Sunday night performances had little chance thereafter. Was it that some of the other artists were jealous, or called Signor Gatti's attention to their contracts?

When Albert Coates, the distinguished English conductor landed in New York the other day to keep an engagement as guest conductor with the New York Symphony, he said: "If we English only had the orchestras you have over here, we could be most happy. When you think of the number of them, for instance, in New York, of their splendid management and their worth altogether!"

This does not coincide with the outbursts of indignation which appeared in various articles, interviews and editorials, which the editor of the *Daily Mail* was good enough to send me anent the statement of Walter Damrosch that things musical were not in the best possible condition in dear old England. It shows, too, that Walter was pretty nearly right and justified in what he said.

The fact of the matter is that such English musicians who have honored us by coming here have not been very long in this country before they have found out that our musical progress has been very considerable in the last few years and that, in symphonic music alone, we lead the world to-day. There are no such symphonic orchestras either in England or in France or even in Germany and certainly not in Italy, as the many in this country. This may be gall and wormwood especially to the English, but it is the truth nevertheless.

A gentleman by the name of Joe Britton, writing from First Avenue, evidently wants to get me into trouble. As a stranger in the American music world, he would like to ask me who is "the main critic" in this country; that is, who has the say and what paper is the leading one and how does Philip Hale of Boston rank. He says he will be very thankful if I will answer these questions.

Now there are at least a dozen music critics in this city and country who think they are the whole show. There is the dear Dean, for instance, on the *Tribune*. Perhaps he might fill the bill. As for Philip Hale of Boston, he has always been credited with being a very smart writer, but sometimes, like our dead friend Jim Hunker, he sacrifices his own convictions in order to make a brilliant paragraph, but Philip is wise in his generation for he knows that if he says something smart, it will not only be read but be remembered, whereas if he devoted himself to something like the verities, it would pass almost unnoticed.

Among the various musical managers in this city, there are several for whom I have very great respect. One of them is a lady known as Catherine Bamman. She has had a number of distinguished artists under her wing and has invariably managed their affairs with discretion and success.

This season she is connected, among other enterprises, with the presentation of that old English opera known as "The Beggar's Opera" by John Gay. The company now playing it in this country, Miss Bamman points out, is the same company that revived this work with such exceptional success in London a few years ago and played it for nearly a thousand nights.

You may recall that the opera was presented some time ago down in Greenwich Village.

The English company appears to have won a great success out on the coast. Redfern Mason of the San Francisco *Examiner*, a clever and competent critic, gives a very enthusiastic account of the performance by this notable English company and said when it has cleaned

up all the available cash in the West, it will go to New York. If it does, it may be assured of a good welcome, though we must not forget that when the opera was first produced in England many years ago a great deal of its success was due to the ballads which were not written by Gay and also to the personal charm of the leading lady, Miss Fenton, who came near busting up the show by capturing the heart of a certain noted peer, a real live duke, so she left the stage to become his duchess. As to whether they lived happily ever after, deponent sayeth not.

A business man of my acquaintance whose interests are centered on his business and also on Wall Street, has a wife who is exceedingly musical. She has been a singer of distinction and is a composer whose works have won approval. Every now and then, liking to be seen, occasionally at least, in the company of her husband, she drags him to the opera. He has finally put his foot down and refused to go any more, his reason being that he is tired of going to performances where somebody is sure to be killed. He says that he has no interest in continual murder.

With this, it may be of interest to refer to an opera about to be produced in Chicago, entitled "The Love for Three Oranges," by Serge Prokofieff, who has been called a futurist and musical Bolshevik. Each one of the three oranges dies. It is reported that after he had watched the painful death of the three oranges at rehearsals, Serge ordered nice soft pillows for the three princesses known as Philine Falco, Jeanne Dusseau and Frances Paperte, who can now die easily without bruising their bones on the hard stage floor when they tumble from the giant oranges. They are having a great deal of trouble it is said in whip-

ping the opera into shape. At a recent rehearsal, Miss Paperte died four times. It was then that Prokofieff ordered the pillows, all of which has been duly reported in that very interesting paper, the New York *Herald*.

There are a good many people who like the phonograph, which brings not only jazz but the best music into their homes, but there are times when it becomes a nightmare to a sensitive soul. It recently was one of the reasons why Supreme Court Justice C. L. Strong granted temporary alimony and counsel fees to Mrs. Edward LaVelle in her suit for separation from her husband, Robert E. LaVelle.

The lady says that her spouse treated her cruelly and inhumanly, that he drank too much, that he beat her, but the chief reason for her desiring to be freed from him was his habit of coming home late at night when he was too full for utterance, but would turn on every light in the house and then proceed to enjoy himself with a phonograph. His final offense was that he would go to sleep in a chair with all his clothes on at about 3 or 4 a. m.

She claims that this phonograph playing at all hours of the night has ruined her health, spoiled her temper, and made her life unendurable.

There are many who will agree with the lady that phonograph playing in the middle of the night for hours, together on the part of a male in a state of bliss due to hootch, is just cause for divorce, says your

Mephisto

BUFFALO PLANNING STATE FEDERATION

Many Musical Societies, New and Old, to Form Strong Organization

BUFFALO, N. Y., Dec. 27.—From the wealth of new and old musical organizations of Buffalo, both vocal and instrumental, is to come, according to plans now in process of formation, a Buffalo Federation of Music Clubs, the central body to be composed of officers of appointed representatives of all the local musical organizations.

The opening of the present musical season brought a number of new music societies into the field. These are the Buffalo Symphony, Arnold Cornelissen, conductor; the Schilskey String Quartet; the Echota Trio; the Choral Club of Buffalo, William Benhow, director, and numerous neighborhood clubs. The more prominent of the older organizations are the Guido Chorus, Seth Clark, director; the Orpheus Chorus and Orpheus String Orchestra, the National Musical Festival Chorus, Buffalo Community Chorus, Buffalo Chapter of American Guild of Organists, the Rubinstein Club, the Chromatic Club, the Ionian Club and Ionian Orchestra. Church choirs and unattached artists, both vocal and instrumental, will also be eligible for the proposed Federation.

A representative of MUSICAL AMERICA made the suggestion of a local Federation of Music Clubs to a number of people prominent in musical circles, and it has been received enthusiastically.

Christmas music was on a much more elaborate scale this year. The annual program of the Chromatic Club brought an overflow audience to St. Paul's Church. Dr. J. Fred Wolle, conductor of the Bach Choir of Bethlehem, Pa., gave a delightful recital of Bach compositions for the organ, as the main part of the program. He is an acknowledged authority on Bach, and his playing appealed directly to the large number of music students in the audience. Members of the Community Chorus gave several Christmas numbers.

Community Christmas singing covered the whole holiday season rather than a day or two, as heretofore. On Christmas Eve a band concert and carol singing were held in Lafayette Square, Mrs. George B. Barrell, president of the Community Chorus, conducting.

Christmas music in all the churches this year was of a high plane. Much interest was aroused by the appearance of such promising younger students as Anna Joseffer, violinist; Pearl A. Schaaf, soprano; Evelyn Kumpf, contralto, and

Martin Horn, tenor, with the Bethany Church Choir. Kathryn Schaaf is organist and conductor at Bethany Church. The Erie County Sunday School Association's concert in Elmwood Music Hall on Dec. 20, drew a capacity audience and numerous encores had to be given. Maude Lewis, soprano, and William Phillips, baritone, were the soloists. Seth Clark was conductor. Christie Williams was the accompanist.

F. W. B.

Concert Manager Goes Home for Christmas After Fifteen Years



H. Godfrey Turner, New York Concert Manager, Photographed on the Albania on Which Vessel He Sailed for England to Spend the Holiday Season in His Native Land

One of the passengers on the liner Albania on its recent return voyage to England was H. Godfrey Turner, concert manager, who is now on a visit to his native land after an absence of fifteen years, most of which were spent in America. Mr. Turner intends to spend the holiday season with friends and relatives in London and other English towns. He will visit France and Italy before returning to New York.

Supplying a Musical Need in New York

People's Institute Concerts at Cooper Union Draw Huge Audiences Every Sunday Night—Linked with Stadium Concerts, They Form Important Part of Civic Musical Education—Only Prominent Artists Appear on Programs—Six Orchestral Concerts Included in Series

NATURE abhors a vacuum and when one occurs, she fills it up. Therefore, when the musical center of New York proceeded upward to Forty-second Street and left a void in the lower part of the city, interested music lovers took the matter in hand with the object of filling the vacuum.

The People's Institute felt that there was an enormous field for music in the southern section of the city and several years ago, acting on this belief, gave a series of concerts on Tuesday evenings in the auditorium of Cooper Union, Astor Place. These concerts met with such overwhelming success that two seasons later the series was enlarged. Last year the concerts were devoted to music of different races and nations, and the best soloists available were engaged to present the programs. Again success met the venture to such a marked degree that this year the idea has been further enlarged.

The Advisory Committee of the People's Institute Concerts includes Mme. Louise Homer, Harold Bauer, Albert Spaulding and Reinhold Warlich. The Executive Committee consists of Everett Dean Martin, chairman, director of Cooper Union Forum; Mrs. Louise Ryals de Cravioto, vice-chairman; Erik Hunecker, executive secretary; Mrs. Henry M. Alexander, Henry de Forest Baldwin, Avery Clafin, Francesca de K. Gilder, Mrs. Charles S. Guggenheimer, Mary Dows Herter, Marie Kieckhoefer, Sam A. Lewisohn, Mrs. Parker McCollister, Cora McDowell, Ralph Pulitzer, Edward F. Sanderson, director of the People's Institute, and Herbert L. Satterlee.

Keeping Standard High

"The principal reason for our success," says Mrs. de Cravioto, who has had much to do with financing and directing the concerts, "is, I am sure, the fact that we have kept the standard uniformly high. We have made no attempt, in our programs, to digress into new fields of music nor have we at any time catered to that vague thing known as 'popular taste.' The result has been that at every concert we have given this season, the hall has been crowded to overflowing. As a matter of fact, 'popular taste,' as we have found it at Cooper Union is of an exceedingly high order. The audiences are quick to demonstrate their preference for the finest in music and nothing could be more encouraging than this for America's musical future."

"The executive secretary, Mr. Hunecker, acting with Marie Kieckhoefer of the Music League of America, has arranged an excellent series of programs. In the order of their appearance, the soloists so far have been Olga Carrara, soprano, of the Chicago Opera Association; Rafaelo Diaz, tenor, of the Metropolitan; the New York Trio; Ellen Rumsey, contralto; Germaine Schnitzer, pianist; Graham McNamee, baritone; Rubi Davis, violinist; Inez Barbour, soprano; Roszi Varady, cellist; Salvatore de Stefano, harpist, and Sophie Braslau,



Photo by Underwood & Underwood

Mrs. Louise Ryals de Cravioto, Vice-Chairman, People's Institute Concerts and Stadium Concerts. Inset, Erik Hunecker, Son of the Late James G. Hunecker, Executive Secretary, People's Institute Concerts

contralto: We are to have six orchestral concerts by the American Orchestral Society, under the conductorship of Dirk Foch. The opening orchestral concert will be given on Sunday, Jan. 1.

Hall Always Crowded

"The Institute is confident that as long as the musical standard is kept high, we shall be sure of an audience and a large one. We are fortunate in having the use of the great hall of Cooper Union for every Sunday night from November to May, and if this auditorium seated 5000 people instead of 2000, there is no doubt that it would be filled by music lovers from the southern part of the city."

"The People's Institute is working for music for the people twelve months in the year, and these winter concerts in a way link up with the outdoor ones given at the Stadium during the summer months. It is the same idea of music for all the people. These two series, therefore, form an important part of the civic educational activities of New York City. The Institute believes that for a music series to be an effective part of New York's life it must have two essential features, first and always, the high musical standard, and second, con-

tinuity throughout a season. The public should never have to ask, 'Is there a concert at Cooper Union?' but should know, as they do know from the opening date, that on every Sunday evening a concert of artistic excellence will be given."

"Of course these concerts cost money. Last season the expenses ran to \$7,000, and this season they will be about \$11,000, of which we have \$6,000 subscribed. We are working for the remainder and have no doubt that it will be forthcoming. The concerts are really given, you can see, by the guarantors, who make gifts of money for the purpose. These guarantors are:

Elizabeth Achells, Mrs. John G. Agar, D. A. Ansbacher, Bartlett Arkell, J. D. Armitage, Mrs. Harmon Spencer August, William Delaven Baldwin, James Barber, Jeremiah Beall, Martin Beckhard, Mrs. James Christy Bell, Mrs. Louis J. Belloni, Mrs. George Bernard, Henry J. Bernheim, Alexander M. Bing, Leo S. Bing, Mrs. Robert C. Black, George Blagden, Samuel Buegeleisen, Middleton S. Burrill, George E. Chisholm, Barron G. Collier, Mrs. Henry D. Dakin, Mrs. Henry Pomeroy Davison, Ethel DuBois, Hon. Coleman du Pont, Thomas A. Edison, Otto M. Eldlitz, Morris Fatman, Mrs. Sidney Fish, Andrew Fletcher, Mrs. A. Frankfield, Mrs. Henry W. Frauenthal, J. Friedman, Jr., Elisabeth W. Frothingham, Philip L. Goodwin, Mrs. John Henry Hammond, Mary Dows Herter, Percival S. Hill, Mrs. F. F. Hill, Mrs. Richard Hirsch, R. G. Hutchins, Jr., Mrs. Walter B. James, Marie Kieckhoefer, Willard V. King, Mrs. L. A. Kinney, Lee Kohns, Julian Clarence Levi, Mrs. August Lefis, Sam A. Lewisohn, Mrs. a. Liebmann, Cornelia K. Manley, Mrs. D. Hunter McAlpin, Manton B. Metcalf, Edwin L. Meyers, Mrs. J. A. Mitchell, Carolina L. Morgan, William Osgood Morgan, Aaron Naumberg, Mrs. William Church Osborn, Mr. and Mrs. Ernest Poole, Mrs. John T. Pratt, Ralph Pulitzer, J. Leonard Replogle, Mrs. Monroe D. Robinson, Mrs. Thomas F. Ryan, Charles E. Sampson, Mrs. Phillip Sawyer, Robert J. F. Schwarzenbach, Mrs. Isaac N. Seligman, Alfred F. Seligsberg, Henry Atterbury Smith, Mrs. Willard D. Straight, Louis S. Strock, Julius A. Strousberg, John Wanamaker, May W. White, William G. Willcox, Charles A. Wimpfheimer, Eli Winkler and Mrs. Lewis S. Wolff.

TAMPA SINGERS IN SEASON OF OPERA

Rigau Forces, With Only Two Visiting Principals, Begin in "Rigoletto"

TAMPA, FLA., Dec. 24.—A season of grand opera began on Dec. 18 at the Italian Club Theater under the general direction of Rogelio Rigau, director of the Conservatory Granada of this city. "Rigoletto" was the opera chosen to open the season, and the performance won high praise from the audience, many of whom were Latins who have enjoyed opera in Europe and South America before Tampa became the Mecca of the cigar industry, and 30,000 Spanish, Italians and Cubans came here from various parts of the globe.

Alberto Amadi, tenor, and Nino Ruiss, bass, are the only visiting artists. They had been heard here before with the Creatore and Havana opera companies, and their return was acclaimed by friends made in these appearances. Isabel Marquet, lately of the Havana operatic forces, is the leading soprano, and Paul Gallazi is the baritone. Mme. Marquet, Gallazi and his wife, Mathilde, Arturo Moran, Francisco Grasso, and Mrs. Earl Stumpf complete the Tampa contingent of principals.

"Faust," "Traviata," "Cavalleria Rusticana," "Pagliacci" and four other operas will also be given. Both chorus and orchestra have been recruited from the local forces, which become stronger each year as the salubrious climate impels musicians of high standing to forsake the north for Florida. It is due to this fact that such excellent grand opera can be produced in a city of this size with virtually "home talent," and yet prove satisfactory to discriminating audiences. Creatore, two seasons ago, was able to give fifteen performances to packed houses, although the white population numbers hardly more than 50,000.

A. E. S.

Flonzaleys and Male Choir Give Programs in Indiana, Pa.

INDIANA, PA., Dec. 23.—The Flonzaley Quartet gave the first concert of the Conservatory Series for the season in the Normal School Chapel on Dec. 19, and played with accustomed charm, the audience encoring practically all the numbers. The Indiana Male Chorus conducted by Robert Bartholomew gave a concert with Irma Bartholomew, soprano, as assisting soloist. Mrs. Bartholomew sang "Mi Chiamano Mimi," from "Bohème" and two groups of songs in English; and had to give encore-pieces. The singing of the choir was also applauded.

R. A. B.

Plan Notable Programs for "Better Music" Week in Reading, Pa.

READING, PA., Dec. 27.—The program for "Better Music" Week, to be held in this city, Dec. 28 to Jan. 3, are being arranged by a committee recently appointed by Mayor James K. Stauffer, Walter Heaton, local organist, is chairman of this executive group. Among the notable musical events which will be given are a concert in which Dr. Richard Strauss will appear, with Elisabeth Schumann, soprano. The De Feo Grand Opera Company will give performances of "Rigoletto," "Bohème," "Hänsel and Gretel" and Verdi's "Otello" at the Orpheum Theater. The Reading Choral Society will be heard in its first concert of the season in the same week.

INDIANAPOLIS, IND., Dec. 23.—Percy Grainger was soloist at the concert of the Mendelssohn Choir on Nov. 28. The choir was conducted by Percival Owen.

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MUSICAL AMERICA'S WEEKLY

Pfitzner's Christmas Opera "Christelflein" Draws Holiday Crowds to Berlin Staatsoper

BERLIN, Dec. 18.—Hans Pfitzner's Christmas opera, "Christelflein," is drawing holiday crowds to the Staatsoper although the work has failed to win favorable attention from critics and musicians. It has of course an appeal for children and a certain timeliness at the Christmas season since it is the tale of an atheist, who is converted to Christianity by the sacrifice of *Elflein* in saving his little daughter. Inevitably it invites comparison with the Humperdinck operas and probably suffers thereby. Pfitzner, who is one of Germany's "Big Four" with Strauss, Busoni and Shreker, has not produced orchestrally a work as sparkling or charming as "Königskinder" or "Hänsel and Gretel." It is pleasant enough in spots but musically rather shallow. The work was written soon after his "Rose vom Liebesgarten" and long before "Palestrina," which is certainly a greater work. The production was adequately made at the Staatsoper and the rôles well sung by a cast including Lola Artot de Padilla as the *Elflein*, Else Knepel, Defider Zador, Otto Helgers, Genia Guszalewicz, Waldeemar Henke and Fritz Düttbernd. "Christelflein" is an interesting work but by no means a masterpiece.

A recent event of note was the fine concert given in Max Reinhardt's converted circus, the Grosses Schauspielhaus by the Union of German Concert Artists with an orchestra under the direction of Max Schillings. It was a gala evening and included on the program were some of the finest artists of Berlin. Erna Deners sang beautifully the "Liebestod" from "Tristan." Alice Ruhle from the German Opera House sang an aria from "Tannhäuser" and Cornelis Broonsgeest the *Wotan's* "Abschied." The conducting of Schilling was scholarly and solid though by no means brilliant or exciting.

Orchestras Draw Large Houses

The work of the symphony orchestras here has been crowned with great success this season and on every occasion houses are filled to capacity. The recent concert of the German Opera House orchestra under the direction of Rudolf Krasselt, drew an attendance which took up all available standing room despite the fact that it was not a brilliant performance. Edmund Meisel recently led the Blüthner Orchestra through dull performances of a half dozen works including the overture to Tchaikovsky's "Romeo and Juliet." Victor Baer, violinist, and Jeno Kerntler, pianist, played well enough as soloists to win the credit for the only bright spots of an uninspired evening.

Save for the great successes of Fritz Kreisler and Mattia Battistini, the Italian baritone, the season here might well be called mediocre and dull. Kreisler has had here the same great success he encountered in Vienna in programs which varied little from those given in the Austrian capital. Battistini's phenomenal popularity continues not only at the Staatsoper but at recent recital appearances.

Among a multitude of recitals several artists have won distinction in recent performances. Clelia Aldrovandi, solo harpist of the Turin Opera House, gave an excellent recital of works by Rossi, Paradisi, Saint-Saëns and M. S. Rouseau. She is a fine artist and succeeded in making interesting every moment of an entire evening of harp music.

A women's trio composed of Ella Jonas-Stockhausen, violinist; Edith von Voigtlander, cellist, and Eugenie Premyslav, pianist, gave fresh and spirited performances of works by Beethoven, Kahn and Faltis. They gave some of the best chamber music of a very active season.

Feruccio Busoni and Egon Petri in a two-piano recital at Beethoven Hall contributed one of the finest musical events of the season. Their program devoted to Mozart and Bach was an exhibition of fine musical scholarship as well as fine

technique. It was a genuine recital de luxe.

Anton Witek, violinist, and Vite Gerhardt-Witek, pianist, gave an admirable recital of Bruch, Strauss and Alkan compositions, in which they displayed extraordinary sympathy in interpretative methods. It is the first time in many years the pair has been heard here and

their playing displayed the results of progress made during the interlude.

With the Philharmonic Orchestra under the direction of Richard Hagel, Thérèse Diehn-Slotko recently gave a brilliant interpretation of three concertos by Mozart, Brahms and Liszt. Her performances of the works of Brahms are invariably good.

Siegfried Wagner Conducts Father's Works at Mulhouse Festival Concert



A Photograph of Wagner's Son Taken at Mulhouse in the Shadow of the Vosges. In the Picture Are Max Krauss, Concert Singer, His Wife, Siegfried Wagner and Ernst Hey, Pianist. Krauss, Hey and Wagner Participated in the Recent Wagner Festival Concert at the Mulhouse Opera House

MULHOUSE, Dec. 12.—Siegfried Wagner, son of the composer of the "Ring," conducted an all-Wagner festival concert at the opening of the opera season here. Max Krauss, the Munich concert singer, appeared as soloist and sang several of the more notable airs from the "Ring." The orchestra program included fragments from all the Wagnerian operas and proved to be one of the finest events of the early season. Siegfried Wagner gave intelligent and

emotional readings of the various works.

The season at Mulhouse is the most active since 1914 and besides performances of a series of standard French, Italian and German operas, a number of concerts have been given by the local orchestra and by visiting artists. The Mulhouse Music Academy is again established on a firm basis and training scores of young musicians. Several choral societies have given fine programs of works by Mendelssohn, Bach and Handel.

London Filled with Recitalists as Rosa Company Closes Opera Season

LONDON, Dec. 24.—The season of the Carl Rosa Opera Company, one of the best given within recent years, ended with a week of opera in which the most interesting performance was that of Georges Dorlay's one-act "Le Chant Fatal" given on the same bill with "Pagliacci." The Rosa company has presented works which covered most of the operatic field and presented good and welcome productions of several Wagner operas of which "Rhinegold" was the most notable. The season brought added glory to the reputation of Eugene Goossens, who conducted most of the performances, and who also appeared with two London orchestras at symphony concerts.

The London Philharmonic recently gave a first audition here of Victor de Sabata's symphonic work, "Youth," a mediocre composition containing little that is new and many an idea that was expressed before 1892, the year of the composer's birth. Holst's ballet music

from "The Perfect Fool," which followed immediately the de Sabata work proved to be far more interesting, original and youthful.

The recital halls, as has been the rule this season, are filled with artists giving performances which are on the whole considerably above the average. So great is their number that it is difficult to chronicle their merits adequately.

Edward Mitchell, disciple of Scriabine, and sometimes called a fanatic on the subject, recently gave a second fine recital of the composer's works. No one is more qualified than this pianist to do justice to the Russian.

At Wigmore Hall, Rhoda Backhouse, violinist, gave a good recital in which the best performance was that of Pizzetti's Sonata, a difficult work, which Miss Backhouse and her accompanist, O'Connor Morris, succeeded in mastering. Leff Pouishnoff played at a recent Enoch concert a new piano suite entitled "Peter Pan," written by Harold Colombatti for the pianist. The work is pretty

and in spots interesting though nothing very profound. Other artists on the program were Herbert Heyner, David Ellis, Olga Haley, Albert Sammons and A. Meale.

Moriz Rosenthal has completed his fine series of Saturday afternoon piano recitals.

One of the best artists heard so far this season is Gertrude Peppercorn, pianist, who gave a fine recital at Wigmore Hall following her return from a tour of the continent.

Marcia Van Dresser gave a second fine recital recently at Wigmore Hall, where she demonstrated her usual admirable artistry. Ada Le Marchant presented a successful song recital in Aeolian Hall. Harold Samuel's playing of Bach was the high spot of a recent Chamber Concert Society program. Benno Moiseiwitsch added to his reputation in a Chopin-Liszt recital in Queen's Hall, and Walter Rummel gave a fine recital of Chopin. There were many other notable performances in a busy week.

Battistini and Ivogün Head Recent Events in Munich

MUNICH, Dec. 16.—The recital of Mattia Battistini, guest artist at the Berlin Staatsoper, remains the most important musical event of the season. The Italian baritone repeated his great Berlin success at his recital here. He sang numbers best calculated to display the fine qualities of his voice. The program included numbers by Rossini, Massenet, Meyerbeer, Donizetti and Caccini.

Maria Ivogün, a coloratura soprano from Berlin, gave an excellent recital recently in which she displayed a voice of great beauty, under splendid control and true to pitch in the most difficult displays of vocal fireworks.

Accompanied by Gustav Witt, pianist, Mary Wigman, ballerina of the Frankfurt opera, gave a dance recital illustrating the progress of the dance. A ballet written by her called "The Seven Dances of Life" will be produced at Frankfurt during the season.

Bruno Hinze-Reinhold presented an interesting recital of Bach works for the piano, in which he displayed his usual scholarly understanding of the composer whom he has studied consistently for many years. The works of Schubert were treated in a similar fashion by Bruno Maifschöfer, pianist, at his recent recital.

A program including songs by Brahms and Hugo Wolff was given by Elizabeth Stünzner, who displayed a fine soprano voice and adequate technique at a recent recital. At one of the weekly concerts of the People's Symphony, which is doing fine work and attracting large audiences this season, Sophie Schmidt-Illing sang beautifully the Beethoven "Ah Perfido."

Other good recitals have been given recently by Carlos Olivares, cellist; Herman Rovinsky, pianist, in a program of Brahms, Gluck and Bach; Heinrich Roder, pianist; Arthur Piechler, organist, and the Hösl Quartet, consisting of Josef Hösl, Josef Kirchner, Phillip Haas and Hans Weber.

Malipiero Completes "Morte della Maschera"

PARMA, Dec. 17.—G. Francesco Malipiero, the Italian modernist, has completed the composition of his "Morte della Maschera" which stands as a prologue to his "Sette Canzoni," produced with success in Paris last season. "The Sette Canzoni" and "Morte della Maschera" are so arranged as to be followed by a work called "Orfeo," which was completed some time ago. Together the three comprise a full evening's music drama under the name of "L'Orfeide." Malipiero, whose home is in Venice, is a teacher in the Conservatory here.

LONDON, Dec. 18.—Plans are under way for the production by New Year of Reginald Somerville's opera "David Garrick" with settings by Hugo Rumbold, under the direction of Nigel Playfair. The necessary financial backing has been provided by a syndicate of Londoners. Difficulty is being encountered in finding a tenor suitable for the rôle of Garrick. The work was given at Covent Garden last season by the Carl Rosa Company.

LY SURVEY OF MUSIC IN EUROPE



German Opera Flourishes in Madrid as French Artists Sing in Fine Barcelona Productions

Dr. Leo Blech, from Berlin Staatsoper, Gives Wagnerian Season—Lazaro with Geneviève Vix and Other Singers from Paris in Répertoire — Lassalle and Casals Orchestras and Philharmonic in Concert Series

BARCELONA, Dec. 18.—With fine seasons of opera under way in both Madrid and Barcelona, several orchestras and quartets active, and a number of fine artists in the field, Spain is having what is perhaps the busiest musical season of its history. In the Spanish capital opera in German under the direction of Dr. Leo Blech, musical director of the Berlin Staatsoper, is drawing crowded houses to the Teatro Real. Helène Wildbrunn, the Wagnerian soprano, who will sing at La Scala in Milan later in the season, had a genuine triumph in the rôle of *Kundry* in the opening production of "*Parsifal*." Her voice, of beautiful quality, was thrillingly used under the discipline of a sincere artistry. None the less fine was her dramatic interpretation of the rôle. The performance was hers. Walter Kirschhoff as *Parsifal* was sufficiently moving both in quality of voice and in acting. Weil, Braun and Eck sang the rôles of *Amfortas*, *Gurnemanz* and *Klingsor*. The orchestra showed evidence of ample rehearsal and gave a fine performance under Dr. Blech's direction.

Wildbrunn again met with great success as *Brünnhilde* in "*Die Walküre*" as she did in other works of "*The Ring*" which is being given under Dr. Blech's baton. Dahmen, a German soprano, was good as *Sieglinde* and Kirschhoff, Braun and Weil sang with distinction the rôles of *Siegmund*, *Hunding* and *Wotan*. Besides "*The Ring*," Dr. Blech is offering "*Meistersinger*," "*Lohengrin*" and the other Wagner operas. The season is proving a success in every sense.

At the Teatro del Liceo here a flourishing season of opera with répertoire ranging from "*La Favorita*" to "*Louise*" and several of the Wagner works is well under way. Hippolito Lazaro, the tenor, has won great success in a half dozen rôles and the baritone Enrico Molinari is a favorite. The list of singers includes as well Aga Lahowska, Torrès de Luna, Llacer, Beralta, Cunego and Ibarra. Geneviève Vix, the tenor Pailard and the baritone Laffont were given hearty welcomes at the opening performance of "*Louise*" which was produced in fine style. Vix was especially good in the name part.

Under the baton of the composer Rafael Millan, a new comic opera, "*Glorias del Pueblo*," had a production recently at the Zarzuela in Madrid. The



Helène Wildbrunn, Wagnerian Soprano, Who Is Singing This Season in Madrid and at La Scala in Milan

work is sprightly, melodious and had the benefit of an intelligent and lively reading by the composer. It promises to be one of the successes of the season. Pablo Gorgé in the leading rôle received a great ovation for his work both as singer and actor.

"*Las hilanderas*," an impressionistic symphonic work by Rogelio Villar, had a hearing at the recent concert of the Madrid Philharmonic and stood the test of being placed on the same program with compositions of Glazounoff and Beethoven. It is a colorful and picturesque work, full of sonorous melodies and thoroughly delightful to the ear. The orchestra gave an excellent performance. At the Teatro del Centro, the Lassalle Orchestra presented a fine program of works by Schumann, Wagner and Bruckner.

The Barcelona Symphony is meeting with popular support in a fine series of concerts under the direction of Lamote de Grignon. The Casals Orchestra gave a program including works by Smetana and Beethoven and Strauss' "*Don Juan*."

Wanda Landowski, a fine Polish artist, has been having success here with a series of lecture recitals for piano of the classic works including Bach, Couperin, Daquin, Rameau and others. Both lectures and recitals are given in piquant and entertaining fashion accompanied by demonstrations of the merits of clavichord, clavecin and the early pianos. At the last lecture Marietta Arnstadt, the Swiss soprano, sang beautifully airs of Handel and Bach.

The Rebner Quartet, composed of Adolf Rebner, H. Kraus, Paul Hindemith and P. Ludwig, gave a fine performance recently in a recital of chamber music. They played with feeling and intelligence quartets by Mozart, Beethoven and Dvorak.

Hamburg Organist Heard

Alfred Sittard, organist from Hamburg, recently gave a fine demonstration of his art under the auspices of the Institut Catala de Ritmica y Plastica. He is an organist of virtuosity and intelligence.

Mary Sola, pianist, recently gave an excellent recital at the Teatro Goya for the benefit of the Barcelona Red Cross and the wounded of the Moroccan campaign.

Pilar Arnal, pianist, was heard in a joint piano and organ recital at Aeolian Hall in which he played works by MacDowell, Wagner, Dubois and a group of classics.



Blair Fairchild, American Composer of "*Dame Libellule*," a Ballet Recently Presented at the Opéra Comique

struments at an equally bizarre concert given at the Agricultural Hall. Part of the program was contributed by an American jazz band playing fragments of Stravinsky's "*Sacre du Printemps*." At the Salon d'Automne a few days later a ballet by Erik Satie was produced with Yvonne Daunt and Yvonne Franck of the Opéra dancing the leading rôles. The music certainly did not lack fertility of invention and provided good entertainment.

A three-act lyric opera by the prolific Milhaud, entitled "*La Brebis égarée*" has been accepted by the Opéra Comique for production during the season of 1922. It was written when he was under twenty years of age and is based on a libretto of Francis Jammes.

Reynaldo Hahn, conductor of the Opéra has written a light opera entitled "*Ciboulette*" which will be produced later in the season. The book is by Robert de Flers and Francis de Croisset. Hahn is also at work on incidental music and songs for a play by Tristan Bernard in which Raquel Meller, the Spanish disease, will have the leading rôle.

Orchestra and Opera

Prospering in Holland

AMSTERDAM, Dec. 18.—The opera and symphony has had a very active and prosperous time of it during the past few weeks. The city for the coming year has voted the sum of 400,000 florins as a subsidy for opera and musical institutions. Of this amount 100,000 florins is to go directly to Mengelberg's orchestra.

Recently at a Mengelberg concert a first hearing was given in Holland of Ravel's symphonic poem, "*La Valse*." On the same program Cepha Jansen, violinist, gave an excellent performance of the Saint-Saëns Concerto, Opus 61. Strauss' Three Hymns with Orchestra, sung by Barbara Kemp for the first time in Holland, met with great success.

The Marionette Theater of Munich is presenting with great success Pergolese's "*Servant Mistress*" and Mozart's "*Bastien and Bastienne*." At the Carré Theater the French Opera Company continues its season with productions of "*Rigoletto*," "*Mignon*," "*Carmen*" and "*Hérodiade*."

At Rotterdam the charming "*Barbier de Bagdad*" by Peter Cornelius, one of Holland's leading composers, was given with the tenor Scherer of Wiesbaden winning great acclaim in the leading rôle. In the same city an excellent rendition of "*Boris Goudonoff*" was presented in concert form under the direction of Verhey. At The Hague "*The Mastersingers*" had a recent production of merit.

The Royal Oratorio Society recently sang the "*Redemption*" of César Franck and Berlioz' "*Te Deum*."

Operas and Concerts Share Favor of Audiences in Musical Paris

PARIS, Dec. 19.—Ravel's "*L'Heure Espagnole*" given with Fanny Heldy and Albert Huberty received an exceptionally fine performance at the Opéra recently. Both singers were warmly applauded. At the Opéra Comique the routine of performances was broken unexpectedly by a triumph for Vanni-Marcoux as *Scarpia* in "*Tosca*." His performance, excellent both in voice and acting, received an ovation which was satisfied only by several curtain calls. Yvonne Gall was the *Tosca* and Trantoul was good as *Cavaradossi*.

The action of Blair Fairchild's ballet, "*Dame Libellule*," which is meeting with great success at the Opéra Comique concerns the futile love of a toad, a lizard and a moth for a dragonfly, who dreams only of her hero, a butterfly. There is a struggle among the disappointed lovers but the affair ends happily.

At the Concerts Colonne, Ernest Bloch's "*Schelomo*," a work of Hebraic background, for cello and orchestra, was given with André Hekking playing finely the cello part. The composition was well received and its melancholy beauty of tone and orchestration won much favorable comment. Hekking brought to the work infinite pathos, fire, and a feeling of deep faith.

Henriette de Sampigny, a fine violinist, won acclaim recently by her performance of the Concert Rhapsodie of Stan Golestan at the Concerts Lamoureux.

Elman Welcome as Soloist

Mischa Elman was enthusiastically received after a long absence from Paris at a concert given by the Society of Conservatory Concerts at the Théâtre Mogador where he appeared as soloist. The violinist was at his best and gave one of the smoothest performances heard this season.

Rose Caron and Mme. Courbières of the Opéra recently sang arias from the "*Salammbô*" of Reyer at a celebration of the one hundredth anniversary of Gustave Flaubert's birth. Fernand Rivière was an excellent accompanist and played music for the reading of selections from the great writer's works.

Noela Cousin, a really fine violinist, gave a splendid exhibition of her art at a recent Padeloup Concert.

Jenny Joly, a prize graduate in violin from the Conservatory, had a notable début performance recently at a concert of the Colonne Orchestra under the direction of Gabriel Pierné. M. H. Richet gave a good performance of Lalo's Concerto for the violin with the orchestra. With the same organization Robert Lortat gave a fine interpretation of a Beethoven piano concerto.

Darius Milhaud, one of the indefatigable "*Six*" played the piano part in his bizarre Sonata for Piano and Wind In-

Paris Recitalists Prefer Modernists

PARIS, Dec. 19.—A glance over the programs of recitals since the opening of the season reveals the fact that certain songs are meeting with more than usual popularity. The list of those which have had performances numerous enough to attract notice includes Duparc's "*Chanson Triste*," Chausson's "*Le Colibri*," Selz' "*Musique sur l'Eau*" and "*Chanson d'Amour*," Schönberg's "*Three Melodies*" and "*Melodie des Jardins Suspendus*," Tasman's "*Melodies*," Poulenc's "*Les Bestiars*," and Versepuy's "*Les Sept Chants de Schérazade*." Among pianists, Debussy, Albeniz, d'Indy, Ravel, Scott and Fauré are the most popular of the moderns.

GIOVANNI MARTINELLI



in the title rôle of
"ERNANI,"
revived after eighteen
years at the
Metropolitan Opera House

Management:
Metropolitan Musical Bureau
Aeolian Hall, New York

Personal Representative:
Ernest Henkel,
1440 Broadway, New York

DETROIT ROUSED OVER CHALIAPINE

Bass Declines to Sing Excerpt
from "Boris"—Other
Artists in Recitals

DETROIT, Dec. 24.—One of the most picturesque scenes in the history of the Arcadia Auditorium was witnessed on Dec. 20, when Chaliapine sang. A great audience, mainly of foreigners, gave the famous Russian bass a great reception.

Chaliapine was in fine form and gave an admirable program. His numbers were for the most part, chosen from the Russian composers, and they ranged all the way through the romantic, the tragic and the comic. Each song was interpreted with consummate art and vocal power and each left his hearers enthralled. "Death and the Maiden," Mousorgsky's "Song of the Flea," and "In Questa Tomba" were notable features of his program. He was extremely generous with encores, and made no effort to spare his voice, even in singing inconsequential trifles.

The concert closed with a regrettable incident. At the close of the program Chaliapine returned for an encore and attempted to announce its number. The eager throng, bent upon hearing an excerpt from "Boris," prevented Chaliapine from beginning by shouts of "Seventy-four! Seventy-four!" This was the number of "The Siege of Kazan" in the repertoire book. Chaliapine stalked angrily off the stage, leaving his bewildered accompanist, Leo Berdichevsky, to follow. The crowd waited about fifteen minutes, calling for the artist, but finally dispersed when the lights were lowered.

Clara Clemens, who appeared with the Detroit Symphony last week, was greeted by a large audience. Mme. Clemens sang five numbers, each a taxing song in itself. Her first group included a Beethoven composition, "The Majesty of God," and two beautiful works of Richard Strauss, which were excellently sung. One of these was orchestrated by Victor Kolar, and Handel's Largo, for which an orchestral part was written by S. Szmulewicz, were also sung, and the "Erlkönig" completed her program. Mr. Gabrilowitsch led his men through the "Midsummer Night's Dream" music and Rimsky-Korsakoff's "Schéhérazade" Suite, the latter provoking a vehement demonstration of approval. The performance of "Vigilae," three Poems by Saminsky, was conducted by the composer, this being the first presentation of the composition in America.

The third concert in the Young People's Symphony course took place on Dec. 17, when Robert de Bruce gave a detailed analysis of Haydn's "London" Symphony. Conducted by Victor Kolar, the orchestra played each movement in its entirety, and later the various themes and bridging melodies. Mr. de Bruce talked briefly upon the Rondo form and the Overture, after which the orchestra played the overture to Mozart's "Marriage of Figaro."

One of the most notable soloists heard in the Sunday series, Arrigo Serato, a violinist new to Detroit, appeared on Dec. 18. Mr. Serato won marked favor in the Vitali Chaconne, both because of his sound technical equipment and his pleasing tone. He was particularly successful in the Andante movement of a D'Ambrosio concerto, and, at the close of the number was recalled at least six times. Mr. Gabrilowitsch's program, Italian in character, also contained the overture to "Le Baruffe Chiozzotte," the "William Tell" Overture and two movements from Mendelssohn's "Italian" Symphony.

The Orpheus Club, which stands at the head of all choral organizations in this city, gave its first concert of the season at Orchestra Hall on Dec. 13. There was scarcely a vacant seat, and the audience was gratified by a wealth of artistic achievement. The singing of the choir, conducted by Charles Frederic Morse, was notable for telling ensemble, good tone, and stirring emotional qualities. In the club's repertoire there is nothing to which the singers do more complete justice than "Hodie Christus Natus Est" of Nanino, though music like two Mendelssohn Hunting Songs and MacDowell's "Dance of the Gnomes"

Claiming the Status of Art for Mobile Color

"Klavilux," a Color Organ Invented by Thomas Wilfred, Described as Innovation—Soon to Be Introduced in New York

By VIRGINIA FARMER

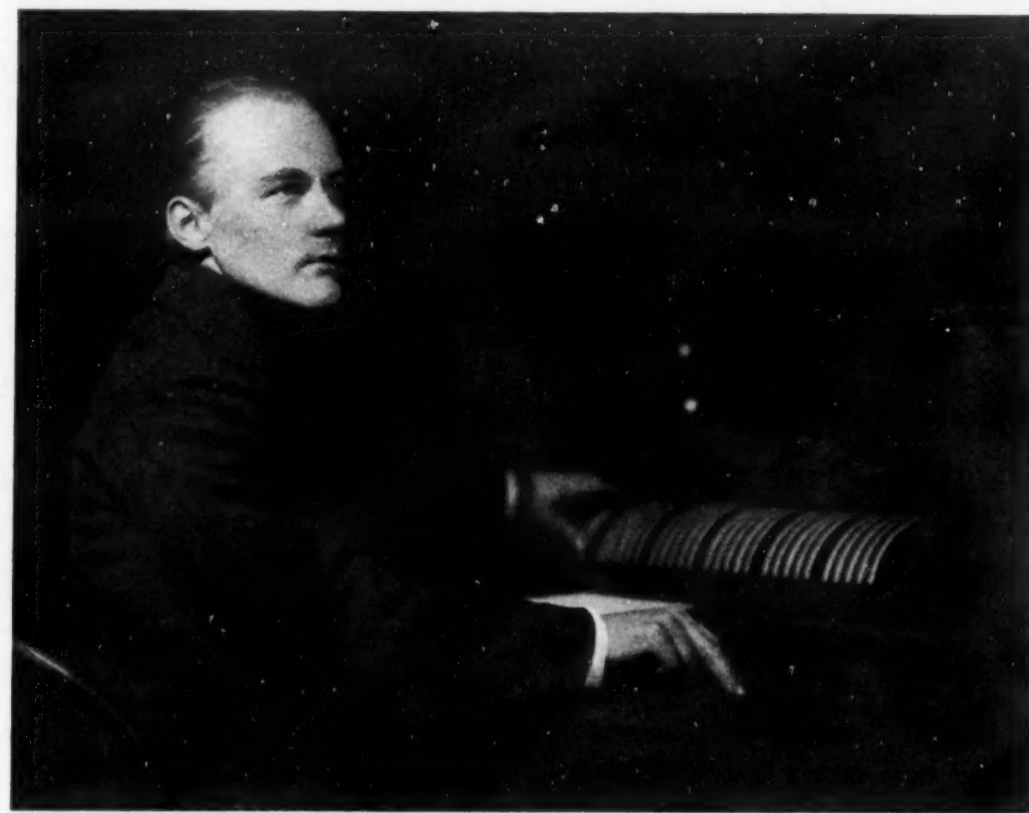
IT is one of the curious facts in the history of mankind that none of the great arts started independently but arose either as an accompaniment of some more advanced art or, more often, as an accompaniment of religious observance.

Before he had any esthetic expression, man had religion. As he discovered in himself new ways of saying things he used these new gifts to amplify his all-absorbing religious feeling, until he became so much interested in his newer modes of expression that he began developing them in and for themselves.

Thus we have music appearing first among prehistoric men as it exists today among savage tribes, as a clapping of hands, a stamping of feet, a beating on a piece of wood or a crude drum to accompany a religious ceremonial.

Perhaps it may be taken as a sign of the times, of times more objective in their viewpoint, that a new art which is just coming into separate being to-day, has, because of its late arrival, never been developed as a ceremonial ornament, and has suffered but a short period of association with another art in dependent service, and that only in scattered experiments. Already the infant of the arts, "Mobile Color," has been greatly advanced owing to the efforts of the artist-inventor, Thomas Wilfred, whose "Klavilux," or color organ, is to make its world debut at the Neighborhood Playhouse, New York, on Jan. 10.

Mr. Wilfred believes that color is inherently an art in itself and that it may



Thomas Wilfred, Inventor of the "Klavilux," or Color-Organ, Seated at the Keyboard of His Instrument, the Qualities of Which Will Be Demonstrated in New York Shortly

best be expressed by mobile color in rhythm. And, as color is, in its essence, only light, he combines with his color and rhythm, light-forms, or solo figures, which are created by the action of light through various optical devices.

His instrument is an elaborate mechanism which he plays upon as a musician plays upon a musical instrument. His field is a large screen of special construction, his public all those who love beauty.

Mr. Wilfred's programs are divided into separate color compositions of distinct and differing emotional meaning, which he composes according to a unique system of notation. The colors which he commands are of exquisite quality and variety, his solo figures of wonderfully

strange and lovely form, his rhythms smooth and perfectly calculated.

Although in the esthetic sense music is the most closely allied to mobile color of any of the older arts, it has no actual part in his system of color presentation, and it is largely in this aspect that his "Klavilux" represents such a great advance toward the establishment of mobile color as an independent art. The other experimenters in color whose systems were designed for public enjoyment, have united music and color in hard and fast rules which limited the development of color to the bounds of musical form. Mr. Wilfred may be said to have freed mobile color from its more or less arbitrarily imposed associations to express itself in its own terms.

CHRISTMAS SONGS FOR NEW ORLEANS

School Children Trained for
Carols—Tribute to Caruso's
Memory

NEW ORLEANS, LA., Dec. 23.—Mary Conway, supervisor of music in the public schools, had all supervisors co-operating in the teaching of children Yuletide songs during December. Principals and Mothers' Clubs in New Orleans schools encouraged the singing of Christmas carols emphasizing the spiritual message of the Christmas season. Hospitals and other institutions requested the carol singers for Christmas night. The Y. W. C. A. formed a chorus for the seasonable exercises, under the charge of Sylvia Metcalf, who was musical director of the Y. W. C. A. in Washington for three years.

The Memorial Concert given by the artists and musicians as a tribute to the memory of Enrico Caruso took place on Dec. 11. The audience was requested not to applaud, and there was an atmosphere of reverence about the Orpheum Theater throughout the program. Archbishop Shaw made invocation, Chopin's Funeral March was played, Verdi's Requiem and "Kyrie" were sung by a quartet, and Handel's Largo and Verdi's "Libera Me," with soprano solo, chorus and finale were also in the program. Sixty musicians assisted in addition to the chorus and soloists, who were under the direction of Dr. Giuseppe Ferrata, E. Gargano, Mrs. Theresa Cannon Buckley, and Mary V. Moloney. G. Schilleci pronounced the panegyric.

In line with a general movement to supply a serious shortage of contraltos and tenors, the Carrollton Avenue Presbyterian Church last week established a choir school, with Cuthbert Buckner of the faculty of the Newcomb School of Music in charge. Not primarily chorus work, but instruction in the technique of voice-placing and tone-building to train soloists is the purpose of the class, which is being conducted along lines similar to

those of the class-singing in the conservatories of Europe and in this country. Discovery of good voices in persons who never dreamed of their existence is one of the results of the choir schools. A girl from the Esplanade High School with possibilities for the development of a remarkable soprano, and another lady who had never suspected the possession of a fine contralto were among last week's applicants. Fifty persons have applied for membership.

Edna Thomas gave three recitals on Dec. 11, 12 and 15, in the Music Room of the Quartier Club. Her music included English, Welsh, Belgian, Irish, Servian, Chinese, Greek, Scandinavian, French, Russian and Magyar numbers. Her voice was in fine form, and her professional experiences of the past two years have greatly ripened her art.

Marie Elise Dupuy, pianist; Anola Priestley, pianist, and Natalie Guthrie, mezzo soprano, gave a recital in the Art Building of Newcomb College on December 15.

For French orphans suffering from tuberculosis a program of tableaux vivants and music was presented on December 9, at the Athenaeum. Henry Wehrmann, Jane Foedor, Gabrielle Lavedan, Mrs. Thomas B. Norton, Mrs. W. B. Michado, Joseph Scranuzza, Theodore Roehl, Rosa Ivens, Mr. T. B. Norton, Mimi Maitre, Mme. Bayhi, Mrs. R. L. Schmidt and Mrs. Schertz gave the musical features.

H. O. S.

Recital in York

YORK, PA., Dec. 20.—Grace Nott, soprano; Emma Bosshart, pianist, and Ethel Barton Johnson, violinist, were presented in recital under the auspices of the Matinée Musical Club at the Women's Auditorium on Dec. 14. The vocal numbers included "The Song of the Robin Woman" from Cadman's "Shanewis." Miss Bosshart played a Scherzino by Rudolph Ganz, her teacher; and Mrs. Johnson gave Bach and Beethoven numbers.

J. L. W. McC.

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made more of a popular appeal. Amparito Farrar, who formerly appeared with the club, returned as soloist and contributed several groups of songs. Miss Farrar's most successful numbers were by Campbell-Tipton, Kramer and LaForge and a number of encores had to be given. Harriet J. Ingersoll was accompanist.

A new singing organization recently formed is the Philharmonic Quartet composed of prominent church soloists. Muriel M. Kyle, of the First Congregational church is the soprano; Helen Fitzgerald, of the Detroit Institute of Musical Art, the contralto; John Koneczny, of the North Woodward Methodist church, the tenor; Archibald Jackson, of the Detroit Conservatory, the baritone, and Margaret Mannebach, of the Institute, the accompanist. Alma Glock, of the Conservatory, is manager of this new quartet.

M. M. F.

RACHMANINOFF IN MAINE

Gives Recital in Portland—Lemare Heard in Third Program.

PORTLAND, ME., Dec. 22.—Rachmaninoff gave a piano recital in the City Hall on Dec. 9. His program began with Ballades by Liszt, Grieg, and Chopin, followed by a group of Chopin works and then a few of his own compositions, including the popular C Sharp Minor Prelude. He was generous with his encores, playing several extras in response to the enthusiasm of the audience. The concert was under the management of Mrs. Katherine MacMichael of Boston.

Edwin Lemare gave the third concert in the Municipal course, Dec. 8, before a large audience. Mr. Lemare has won the hearts of all Portland and his program, devoted to Bach, and including his own transcription of Wagner's "Flying Dutchman" overture, and an improvisation of a given theme, was received with acclaim. Royal Dadmun was scheduled to appear but was indisposed and his place was filled by Mrs. Marion Harper Kuschke, a recent newcomer from Boston. She sang two groups admirably and was heartily applauded, giving several encores.

A. B.

"He Is In a Class by Himself."—Galesburg Mail.

"No Such Vivid Portrayal of Song Since Heinrich and Wullner."

—WILSON G. SMITH, Cleveland Press.

"He Has Something Genuine to Give to People."

—KARLETON HACKETT, Chicago Evening Post.

ILLINGWORTH

"THE GREAT SONG INTERPRETER"—HENRY T. FINCK

ON TOUR

GALESBURG, ILL.

Knox Conservatory Artists Course AUSTRALIAN SINGER IS SUCCESS

The "Erking" has been sung here by a number of great singers, but none of them made it so realistic as did Nelson Illingworth. In fact, he is in a class by himself, daring and original, perhaps the most concentrated singer ever heard here. With a voice of wide range, of much sweetness and, if occasion requires, much power, he is a versatile and accomplished singer, capable of reproducing many rôles in song. He riveted attention, and through many of the selections his audience was as if spellbound. Breaking away from routine and traditional methods, it was a recital far above the ordinary type and was greatly enjoyed from beginning to end.—Galesburg Mail.

AUSTRALIAN SINGER GIVES DELIGHTFUL RECITAL

Nelson Illingworth presented a remarkably well-balanced program to a large and appreciative audience last evening. The singer was in good voice and in songs ranging from the sublime to the ridiculous his uncanny gift of interpretation was most apparent.—Republican-Register.

MADISON, WIS.

SONG RECITALIST EARNS HIGH PRAISE

Nelson Illingworth fulfilled all expectations at the Madison High School last night. Every one of the numbers he sang attained distinct individuality and a definite meaning as treated by this master interpreter. The wide range of the singer's dramatic ability was shown by the vivid picture of the "Erking" and the fleeting poignant emotions expressed in the Franz songs to the droll humor of the "Song of the Flea." Many encores were demanded by the audience.—Wisconsin Journal.

ENTHUSIASTIC AUDIENCE HEARS SONG RECITAL

Such a song interpreter as the Australian singer, Nelson Illingworth, is rarely heard. Ease of singing, clear enunciation of words and strong dramatic ability is characteristic of his singing. His clever conception of the "Song of the Flea" made it the more unique, while it is doubtful if anyone but Illingworth would be able to sing the Maori songs as excellently as he does. The typical spirit of the New Zealander was carried directly over to the audience, who showed their enthusiasm by repeated applause, which called for many encores.—The Capitol Times.

LAFAYETTE, IND.

Purdue Concert Course

SINGING OF ILLINGWORTH PROVES DELIGHTFUL

A large and appreciative audience heard the noted Australian vocalist

last evening. His singing is that of an artist and his interpretations are excellent. A delighted audience left the auditorium at the close of the concert.—Lafayette Journal.

CONCERT PLEASES LARGE AUDIENCE

Nelson Illingworth presented a program of high order last evening. The large audience was delighted by his singing. He possesses a voice of excellent power and richness and he has strong personality and dramatic force. Mr. Illingworth's methods will be approved and enjoyed by the tired business man who often complains because he cannot understand the words of the songs being sung.—The Evening Times.

HARRISBURG, PA.

Harrisburg Wednesday Club

ILLINGWORTH PRESENTED BY WEDNESDAY CLUB

Nelson Illingworth's art as a baritone singer was demonstrated with decided effect on an appreciative audience last night. A varied program was given by the famous Australian with rare interpretative art.—The Evening News.

ILLINGWORTH IN RECITAL

The entire program of the Australian singer, Nelson Illingworth, which was given in English, was sung with rare interpretative art and musicianship and with faultless enunciation.—The Patriarch.

CLEVELAND, OHIO

ILLINGWORTH HEARD IN CITY FIRST TIME

Nelson Illingworth, a singer from far Australia, sang for the first time in Cleveland last night. An enviable reputation preceded him. Mr. Illingworth is plainly of extraordinary temperament. He approaches his task with intense absorption and reacts to mood and emotion of his lyrics with swift and sure perception. He gives them convincing utterance, and herein his excellent diction lends him invaluable aid. The audience applauded him with great cordiality.—James H. Rogers, Cleveland Plain Dealer.

ILLINGWORTH CONCERT

In Nelson Illingworth the audience heard an artist whose interpretative art and use of English was in the highest degree instructive to those who labor under the hallucination that the English language is ill adapted to successful vocalization. So far as my personal experience goes there has been no such vivid portrayal of understandable song since the days of Max Heinrich and the visitation of Wullner.—Wilson G. Smith, Cleveland Press.

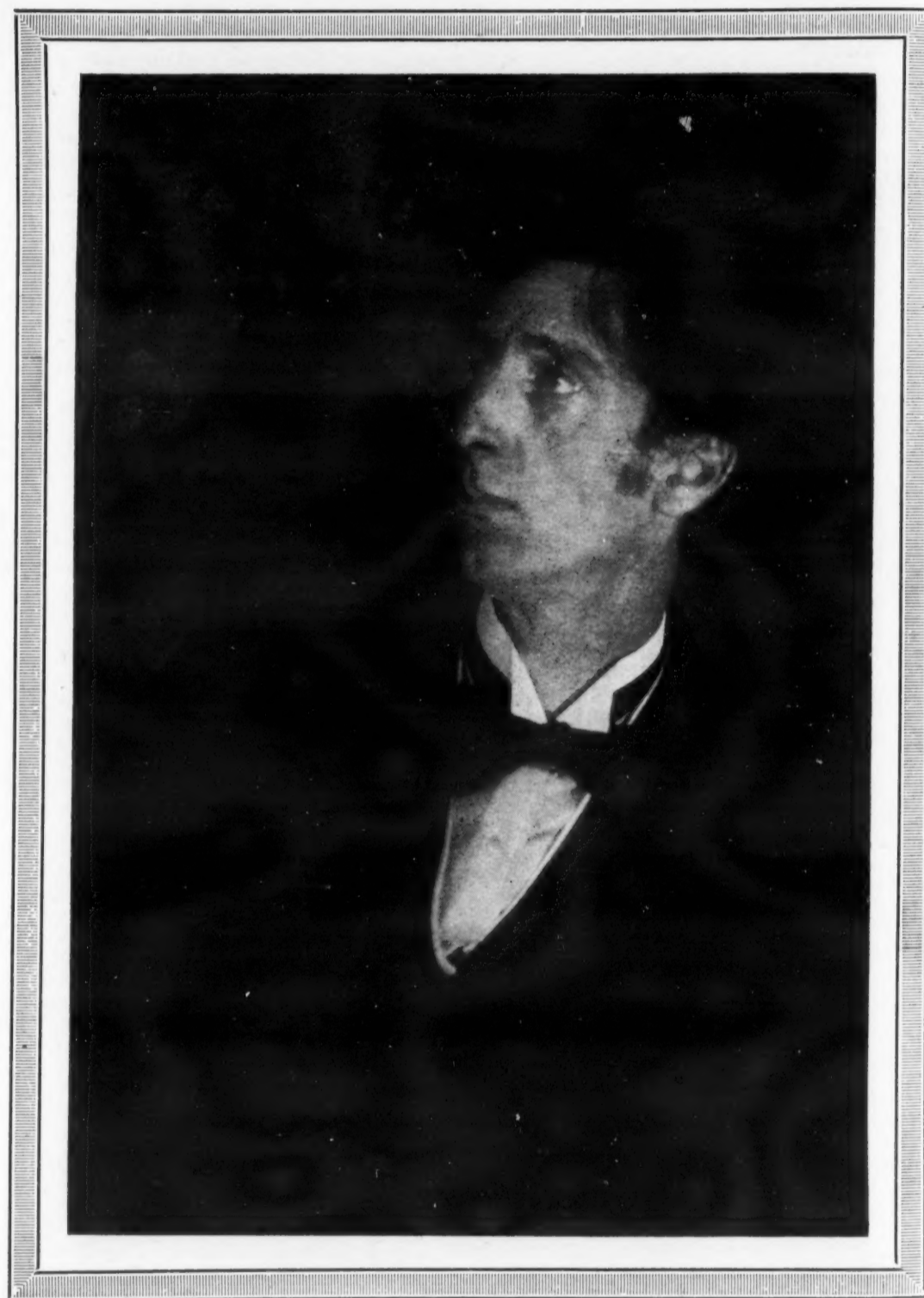


Photo by Chas. Jaeger

CHICAGO, ILL.

At the Blackstone I heard Nelson Illingworth, the Australian baritone, sing the Schubert "Swan Songs." There have been critics who have called Illingworth a "Second Wullner." His personality is much more sympathetic than was Wullner's, his voice is of more agreeable quality, his art is more sincere and he has a deeper appreciation of the music. He sings in the old meaning of the term. Mr. Illingworth has got into the heart of his songs with intuition not only for the poetry but for the music as well. He has something of genuine worth to give to people.—Karleton Hackett, in the Evening Post.

TOURING

SOUTH—January

EAST AND MID-WEST—Till
end of Season

COAST—Next Season

Management: WOLFSOHN MUSICAL BUREAU, NEW YORK

STEINWAY PIANO USED

A Night with the Pleiades

Eva Leoni Arouses Enthusiasm—John C. Freund Tells Stories of Old New York—Murray Hulbert Makes a Momentous Declaration About Municipal Music

If you were to drop in about 9 o'clock on Sunday evening at the old Hotel Brevoort, on Fifth Avenue near Ninth Street, that ancient hostelry which at one time was the most fashionable resort, particularly for distinguished Englishmen, and in recent times for French people, you would find in the ballroom a very remarkable assemblage of ladies and gentlemen known as "The Pleiades," who, having dined, would be enjoying the entertainment provided by the members and their guests. Now, the Pleiades is the leading Bohemian club of New York, whose members comprise artists, painters, musicians, singers, newspaper men, editors, reporters, with a sprinkling of lawyers and business men, who love such company.

The origin of the club goes way back, when it would meet at Maria's, a well-known Bohemian resort of the past, and during its history it has entertained about every notable singer and player that came to New York. Before its members Clara Louise Kellogg has sung, so has Constantino, the noted Italian tenor; Sarah Bernhardt has declaimed, so has the distinguished prima donna Gina Viafora. Andreas Dippel has told how he started his career by carrying a spear in the chorus. Here Mark Twain has told dry stories in the wet period, Tetrassini, Bonci, Victor Maurel, Orville Harrold, have sung, Victor Herbert has played the 'cello, Ovide Musin has told the story of the violin. Priests and parsons have pleaded for a righteous life, artists have painted, caricaturists have caricatured the members, but all have had a night's good time.

Not the least among the club's distinctions is the help it has given to young talent. Many a celebrity owes a start to the Pleiades. Ask Gilbert Spross, the composer; he can tell you.

The meetings are wholly informal and are held every Sunday night during the

season. Each occasion has a different toastmaster and it is the province of the president to introduce that toastmaster with as much humor and sarcasm as the victim will stand.

Two Sundays ago the Hon. Murray Hulbert, Director of the Port and recently elected Chairman of the Board of Aldermen, was toastmaster. He was introduced by Howard S. Neiman, well-known attorney, who referred to Mr. Hulbert's various activities and political progress in a manner which particularly appealed to the auditors. They howled with joy.

Mr. Hulbert then took the stage and introduced the regular pianist, Maurice Pisner, who played a waltz so as to get those present in a good humor for what was to follow. All thirsted for mental refreshment. Things had been very "dry" up to that time.

The next on the program was Tom Lewis, well-known comedian, who gave a delightful burlesque of an address by a man who is continually losing the thread of his argument.

Eva Leoni, a charming and pretty woman, followed. She sang "Ah Fors è Lui," from "Traviata," and later in the evening the "Bell Song" from "Lakmé." She displayed a fine and well-trained voice, sang with musicianly understanding, showed that her coloratura was of a very high order, and in spite of the fact that during her second number the room was full of smoke, managed to rouse the audience to enthusiasm, which it is not easy to do, though they are good-natured, for the reason that they have heard all the great artists of present and recent times. At the conclusion of her number Miss Leoni received applause which rose to enthusiasm.

Miss Leoni was born in Vienna of Italian and French parentage. She studied in Italy, where she sang in a number of opera houses. She later went

to Rio de Janeiro and Buenos Aires, where she met with great success. She only recently arrived in New York, where a brilliant future should await her, as she is unmistakably superior to a good many now in the public eye as well as the public ear.

Audience Delights in Cosmopolitan Program

To give an idea of the cosmopolitan character of the meetings, the next person to appear was the Rev. White, an Irish Catholic priest from the East Side, who had "blown in" after a strenuous day with various congregations. He told a number of inimitable stories with a rich brogue, and kept the audience in a roar for half an hour.

A number of the members of the opera comique, "Blossom Time," now being given in New York, the music of which is taken from the songs of Schubert, whose career forms the basis of the plot, were present. A very remarkable recitation was given in French by Bertram Peacock, a member of the company, who plays the rôle of the composer Schubert, and in his impersonation rises to a tragic height in one song which always carries the audience away.

The evening's entertainment was wound up by an address by John C. Freund, the editor of MUSICAL AMERICA, who is the only honorary member of the club, with which he was associated for many years. He was called to the platform by Mr. Hulbert and described as a man who in a half century of work and worry in this city had done more for the progress of music and musical knowledge and culture in the United States than any man he could name.

The New York of Yesterday

In his address, Mr. Freund told a number of humorous stories to illustrate the difference between New York as it was when he came and New York as it is to-day. In those days the city had much less population, but it had a great deal more kindly feeling, especially for the stranger. Coney Island was unknown. There were no street cars, no elevated railroads, no subways and no telephone and typewriters to worry you. The musical life of the city was vastly different to what it is to-day. Yet, it was during these few decades that it had developed to a point where there were no less than seven important musical performances every day. It was indeed a case of "God help the poor critics."

XMAS MUSIC ENLIVEN'S SCHEDULE IN SEATTLE

Clubs of City Present Holiday Music in Special Programs—Amphion Forces Open Season—Hear Sousa

SEATTLE, WASH., Dec. 25.—Christmas music has been the feature of most of the recent events. The Ladies' Musical Club on Dec. 12 gave a choral program devoted in great part to carols, under the direction of T. W. Saul and Ella Held Boardman. Ellen Shelton Harrison gave vocal solos and an instrumental ensemble made up of Alice Williams Sherman, Margaret McCulloch Lang and Eleanor Nordhoff Beck, gave numbers.

The Seattle Music Club gave its program at the home of Mrs. F. H. T. Anderson, with Irene Baltrusch in charge. An address on oratorios was given by Mrs. Arden L. Smith and the program was offered by Mrs. W. H. Brownfield, Mrs. Frederick W. Graham, Mrs. W. H. Ogle and Mrs. H. C. Simpkin. Mrs. Boardman arranged the Musical Art Society program, which was presented by a chorus, assisted by Mrs. Carl Hoblitzell, soprano, Alice Williams Sherman and Leone Langdon pianists, and Edna McDonagh accompanist.

Conducted by Claude Madden, and with Gertrude Huntley Green, pianist, and Gideon Hicks, bass-baritone, as soloist, the Amphion Society gave its first concert of the season on Dec. 14 at Meany Hall, University of Washington. Anna Grant Dall and Arville Belsted were accompanists. The program was very effective and was received with much enthusiasm.

Two performances by Sousa's Band on Dec. 16 were occasions of real enthusiasm



Eva Leoni, Who Contributed Some Charming Songs at a Recent Evening of the Pleiades

He related how he had recently addressed a large audience in connection with the movement for clearer diction and more grammatical speech and gave a number of anecdotes to illustrate the manner in which the English language is spoken here by the majority of the people. With regard to those who thought that the best English was spoken in England, he gave a number of humorous illustrations to show the great difference between English as she is spoken in England and English as she is spoken here.

He visioned the future and said that as world power had now been transferred from the Old World to the New, it was up to us Americans to lead in culture, as we already did in material prosperity, and just as we had produced the greatest inventors, manufacturers, business men, athletes, finest women, so the time would come when we would produce world-renowned composers, artists—indeed, we had already produced many, especially some singers of world renown.

He got a very enthusiastic reception and was congratulated upon his seventy-fourth year and being now a grandfather.

During the evening Mr. Hulbert made it known to Mr. Freund that he expected, after January first, in his position as President of the Board of Aldermen, to hold a series of meetings in order to rouse interest in public questions, including popular concerts under municipal auspices. The first meeting is to be held in the Great Hall of the City College, with Mr. Heermance, a noted musician, at the organ.

on the part of the large audiences. The supporting soloists, who gave good account of themselves, included Mary Baker, soprano; Florence Hardeman, violinist; John Dolan cornetist, and George Carey, xylophone soloist.

D. S. C.

"Impresario" and Margaret Dilling Attract in Bloomington, Ill.

BLOOMINGTON, ILL., Dec. 24.—The William Wade Hinshaw Opera Company, with Percy Hemus as leading artist, gave a performance of "The Impresario" at the Coliseum on Dec. 15, under the auspices of the Amateur Club. The music as well as the vivaciousness of the entire cast delighted the audience which crowded the theater. Stage settings and costumes were exceedingly effective. Margaret Dilling made her third appearance in a harp recital at the Auditorium on Dec. 11, under the auspices of the Amateur Club. These recitals are free to the public. Miss Dilling was assisted by Charline Dilling Brewer of Beverly Hills.

C. E. S.

Lucy Gates in Keokuk

KEOKUK, IOWA, Dec. 22.—Lucy Gates' recent appearance here at the Grand Opera House under the auspices of the Monday Music Club won her the admiration of her audience. She was at her best in arias from the "Barber of Seville" and "Lakmé" and had ovations after her singing of them. Her American songs included compositions by Sydney King Russell, Grey, La Forge, Ware and in them she scored heavily. Powell Weaver was her able accompanist.

PAUL PARKS

Baritone
Wins Bispham
Memorial Debut



Photo Townsend

SINGS AT CARNEGIE HALL

Dec. 13, 1921—
and the next day the critics said: "His enunciation is remarkably clear and his tones are good."—Morning World.

"He gave several songs with excellent diction. In addition to a voice of great promise, Mr. Parks is fortunate in having a prepossessing stage presence."

H. T. Finck, N. Y. Post.

BOOKINGS—CONCERT AND ORATORIO

B. J. PARKER, Personal Representative, 36 West 73rd Street

Psychic Factors and the Recital Program

Lionel Storr, Basso-Cantante, Tells of Difficulties in the Way of Blending Art and Popular Appeal in the Song-List—Need of Spontaneity of Expression Inimical to the Set Program—Distractions of the Platform Condemned

THE reefs that lie in wait for the recitalist who would attain the nice combination of art and popular appeal, are a subject upon which Lionel Storr, basso-cantante, is well qualified to speak. Mr. Storr, though an American by birth, gained his first musical experience in England, where he sang as a boy in various cathedral choirs. After a period of study with Theodore Schroeder, he entered concert work achieving success in oratorio and as an interpreter of folk-songs.

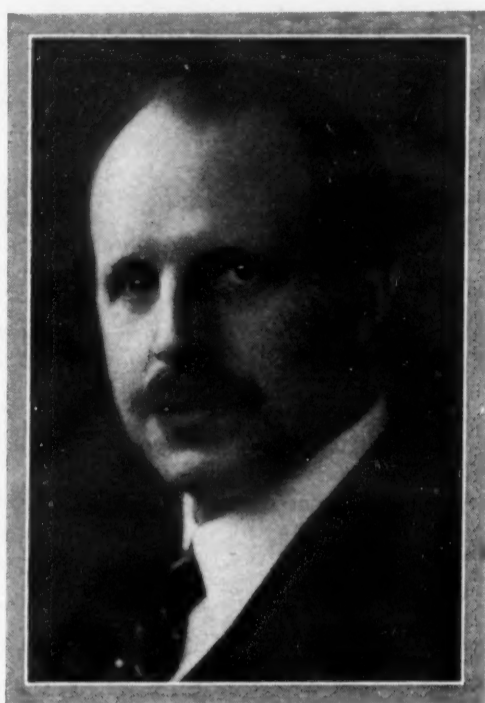
"Program making is probably the recitalist's most persistent bogey," says Mr. Storr. "He must avoid equally the academic and the meretricious. Many songs of rapid manufacture—and I wish to indict no national or musical group in this respect—do not stand much more than a single hearing. And then, certain compositions, though excellent, may be appraised as dull by audiences appreciative only of the modern style. A group of songs was once playfully condemned—doubtless justly—by a reviewer as being 'of a semi-devotional character'! One of the program perils to avoid, then, is the too oppressive 'devout' number, unless it be at the same time picturesque!

"Then there is the matter of variety—and again one hears *pros* and *cons*. There is the danger of the program of one 'color.' One is also told that a 'little of everything' is bewildering to the auditor. Probably as a compromise, the 'group' has arisen, which enables the hearer to grow accustomed to characteristics of nation or school before each new adjustment. There has grown up an almost conventional succession of these units, running somewhat in this order: Italian, German, French, English and American. Whether there is any psychological gratification in this arrangement is difficult to say, but it is curiously like that of the symphony's movements. The Teutonic group might correspond with the ponderous adagio, the Gallic to the scherzo, and perhaps the American to the bustling finale! The general provision is certainly worthy of attention. When auditors are fresh, the musical *pièce de résistance*, the aria, the 'show-piece'; thereafter the dainties!"

Abolish Set Programs?

The lack of spontaneity that sometimes characterizes the badly-fitting program, discussed by Mr. Storr, suggested a novel cure, which was, however, not urged as practicable. "The lack of originality sometimes disclosed by the programs of the season," he says, "is responsible for some indifferent work by artists. The 'personal note' in programs should surely have as much attention as the same thing in dress. When a singer has chosen a badly fitting number, he instinctively knows it, and dreads its approach on his program.

"Personally I think the program that is made perhaps months before a recital is liable to be altogether unsuited to a singer's mood and momentary command of his resources. Perhaps we cannot emulate that noted foreign artist who leaves his program entirely unrestricted,



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Lionel Storr, Basso-Cantante

except for the limits of his repertoire, until a moment before each number. Perhaps one might add 'et cetera' to each tentative group! At any rate, the encore performs much the same function."

Unadulterated Music

Certain ingredients sometimes infused into the recital are condemned by Mr. Storr. "It has often been said that opera is a hybrid form of art; indeed, the perfect fusion of the elements has been held as an ideal. I feel that in comparison with the oratorio, for example, music-drama too often obscures slipshod vocalism with its scenic and orchestral factors. That is one reason why I prefer concert work.

"Even into this field, however, distracting influences have entered. There was a young recitalist who utilized the period of delay caused by a late arrival of the assisting composer-pianist for a demonstration of his phonograph recordings. They were to be had at a dollar each, including autograph! Occasionally, also, tea is served, even at events open to the public. Then there are the attractions of dress—especially in our colleagues of the vote,—and the spectacular device of holding one's last notes both loudly and long. Let neither the music be smothered with bouquets, nor the composition sung in defiance of the composer's notation. Why not give music undiluted?

"Too facile praise, especially by the undiscerning should, finally, be shunned by the young artist, I believe. Far better discerning and specific criticism than pure saccharine!" R. M. K.

SAN ANTONIO CHORUS SINGS

Club and School Programs Feature Christmas Music

SAN ANTONIO, TEX., Dec. 27.—Christmas music was featured on the program for the monthly musicale of the San Antonio Musical Club on Dec. 19, at the St. Anthony ballroom. Alva Willgus directed the program, which brought forward a chorus of mixed voices conducted by Clarence Magee in selections from Haydn's "Creation" and the "Hallelujah" Chorus from Handel's "Messiah." The Elk's Club Saxophone Quartet played a number of Christmas carols, and the Tuesday Musical Octet, with Mrs. Edward Sachs as leader, was heard in string numbers.

The pupils of five public schools furnished the program of Christmas music for the monthly meeting of the music department of the Women's Club on the afternoon of Dec. 21, under the leadership of Lulu Greisenbeck, supervisor of music in the public schools. An essay and readings by the pupils; Christmas songs by the different schools, and numbers for full chorus were among the attractions.

Mrs. Eli Hertzberg entertained the members of the Tuesday Musical Club, of which she is president, with a Christmas party on the afternoon of Dec. 20, at her home. A hundred guests were present.

The String Players, Bertram Simon, conductor, presented a program for the convalescent soldiers of the base hospital at Fort Sam Houston, on the afternoon

of Dec. 21. The Scherzo Club, a juvenile music club, has also appeared in programs for the soldiers and at the Orphans' Home.

Mrs. Frederick Jones, soprano, and David Griffin, baritone, appeared in concert with the Victoria Choral Club, of which Mr. Griffin is director, on Dec. 19, at the Hauschild Opera House, Victoria, Tex. A portion of the entertainment was devoted to a Jenny Lind program. G. M. T.

SEATTLE WELCOMES NEW OPERA SINGERS

Russian Company Acclaimed on Beginning Tour of United States

SEATTLE, WASH., Dec. 24.—The Russian Opera Company, which arrived here on Dec. 16 by the Fushimi Maru, opened a season on Dec. 21 in Tchaikovsky's "Pique Dame," composed by Tchaikovsky to a text adapted by his brother, Modeste Tchaikovsky, from Puschkin's novel of the same name. The company achieved a prompt success, and the audience was most enthusiastic. The cast included a group of high-class singers, and principals, chorus and orchestra were all unusually good, while the costumes and scenery were excellent. Eugene Furst conducted a spirited performance.

The company confirmed its claims for serious consideration on the following evening by a performance of "Carmen," with Inna Bourskaya in a forceful interpretation of the title rôle.

Dargomyzhsky's opera, "The Mermaid," was performed on Dec. 23, this being, it is said, the American première of the work. The score, Italian in flavor, was interpreted in Russian style, with a strong cast. The ensemble was very fine and the costuming brilliant. A smart ballet added to the interest of the performance. Michael Fiveisky conducted.

The arrival of these singers has naturally created no small stir in musical circles. The company, which seems to be composed of members from about twenty opera companies singing in Russia at the time of the revolution, numbers 97, and has been touring in the Orient during the past three years. An orchestra of twenty pieces, a chorus of twenty-five voices and ballet of six dancers form part of the company, in addition to the principals, and the repertoire consists chiefly of Russian operas, and also some of the more famous French and Italian operas.

The immigration authorities for a time challenged the entry of the company with its stage properties, but all difficulties were successfully arranged.

After the Seattle performances the company will appear in Portland for one week, and go to San Francisco for two weeks, beginning on Jan. 2. Lef Feodoroff is the manager. It is understood that when the Pacific Coast tour is completed the company will go to Chicago and thence to Detroit and New York. D. S. C.

Mabel Garrison and Wilhelm Bachaus Heard in Denver Program

DENVER, COL., Dec. 27.—Mabel Garrison, soprano of the Metropolitan, and Wilhelm Bachaus, pianist, were presented in recital in the series under the management of Robert Slack, on the evening of Dec. 14. Miss Garrison was most successful in Haydn's "She Never Told Her Love." Mr. Bachaus, who reappeared in this city after a number of years, played brilliantly. The audience was cordial. J. C. W.

Sousa's Band and Local Orchestra Heard in Missoula

MISSOULA, MONT., Dec. 21.—Sousa's Band gave two programs at the Liberty Theater, Dec. 11. The audiences were most enthusiastic, demanding many encores. The University Symphony was heard at the Vilma Theater, Dec. 9, in the first program of the season. Under the leadership of A. H. Weisberg, the organization has achieved a fine standard for an amateur body. Hilda Chapman, violinist, was soloist, and achieved a distinct success with her playing. E. E. S.

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HEAR BOY PIANIST IN SAN FRANCISCO

Appears in Concerto with Symphony—Visit of London Quartet

SAN FRANCISCO, Dec. 24.—A Symphony concert with Marvin Maazel, boy pianist, as the soloist; a concert of the London String Quartet in conjunction with the Chamber Music Society, and the Christmas Festival of the Loring Club of male voices were the outstanding features of the week in San Francisco.

The Symphony concert, conducted by Alfred Hertz, was given at the Columbia Theater, which was filled to overflowing. The program consisted of works by Tchaikovsky—the "Pathetic" Symphony, music from the "Nutcracker" Suite, and the B-flat Minor Concerto. The pianist of the Concerto was Marvin Maazel, little more than a boy, whose reading of the score was beyond the ordinary understanding of one so young, while his technique was exceptional. The orchestral interpretation of all three numbers was brilliant.

The London String Quartet's program, the second this organization has given in San Francisco, was greatly enjoyed. It was given on Dec. 19, at the Scottish Rite Hall, and was opened with Mozart's Quintet in G Minor, Nathan Firestone of the local Chamber Music Society assisting in this number. The mood of the composer was revealed in terms of exquisite beauty. The Chamber Music Society played Tchaikovsky's Quartet for Strings in E-flat Minor, and Svendsen's Octet in A Minor brought the two sets of players together in an admirable volume of tone. The concert was one of the regular series of the San Francisco Chamber Music Society this season under the management of Jessica Colbert.

The Loring Club Concert on Dec. 20 consisted mainly of Christmas music. While the club followed its rule of including many new numbers, there were so many requests for the traditional Christmas compositions that the repertoire was a happy mixture of old and new. One interesting group new to San Francisco was Wallace A. Sabin's arrangement (for chorus of men's voices a cappella) of four Christmas carols by Ippolitoff-Ivanoff, Archangelski and other Russian composers. Another number heard for the first time in San Francisco was the old French carol, "Sing Joyously, Adore Him!" for solo and chorus of men's voices, with accompaniment of strings and piano. Other compositions admirably rendered by chorus of men's voices with similar accompaniment were Gounod's "Ring Out, Wild Bells," and "Nazareth" (with the incidental bass solo); Adolphe Adam's "Cantique de Noël," and Adolf Jensen's "Murmuring Zephyr." Among the unaccompanied numbers were Edward German's "O Peaceful Night," and the old West County Folk Song, "Widdicombe Fair." Other traditional carols were also given. The concert was conducted by Mr. Sabin, with Frederick A. Maurer at the piano.

The San Francisco Symphony will give a special concert in the Exposition Auditorium on Jan. 3 for the benefit of the Associated Charities of the city. A committee of 100 prominent men and women is promoting the event. Edgar Walter is designing the poster for it and the central committee which is arranging details consists of Ralph Pinchus, Michel Weill, Selby C. Oppenheimer, A. S. Landsburger, Charles K. Field, Albert Bender, Selah Chamberlain, John I. Walter, A. W. Widenham, Joseph O. Tobin and Dr. A. A. D'Ancona. Among the women present at the meeting at which the project was launched were Mrs. Sigmund Stern, Mrs. Nion Ticker, Mrs. Herbert Fleishacker, Mrs. Marcus Koshland, Mrs. Prentiss C. Hale, Mrs. E. Edward Erle Brownell, Mrs. Alexander Hamilton, Mrs. Joseph D. Grant, Mrs. J. Adler and Katherine Felton.

MARIE HICKS HEALY

Houston Symphony Stops Concerts Because of Musicians' Rates

HOUSTON, TEX., Dec. 24.—The Houston Symphony Association has deferred its program outlined for the coming season, this step being due to the failure of the local Musicians' Association to grant a 10 per cent reduction to correspond with the 10 per cent reduction which has been granted to all the local theaters.

Violinist on Parole Gives Recitals in Houston

HOUSTON, TEX., Dec. 24.—Several hundred members of the Houston Rotary Club were entertained on Dec. 15, by Enrique Raspolo, violinist, who was serving a two-year sentence in the State Penitentiary on a charge of robbery. Raspolo, whose home was formerly in Santiago, Chile, is out on parole, and is giving several programs in the city.

Give Concert to Aid Production of Compositions by Matteo Bensman

Aim Is to Bring Works of Russian Composer Before American Public—Cantor Josef Shlisky, Maximilian Rose and Josef Winogradoff, with Synagogal Chorus Alliance, Give Program

CANTOR JOSEF SHLISKY, tenor; Josef Winogradoff, baritone; Maximilian Rose, violinist, and the Synagogal Chorus Alliance under the direction of M. Posner contributed to a fine program given in Carnegie Hall on Dec. 24 under the auspices of the Bensman Concert Association, which was organized recently for the purpose of bringing about the production and publication of the works of Matteo Bensman, a Russian-Jewish composer whose works are better known in Europe than here. Among his more important compositions which have been given hearings abroad are an oratorio, "La Nunciacione," three operas "Nuova," "Jews" and "Eramus," a symphony "Palestina," arranged for orchestra, chorus and ballet, and a violin concerto. The Bensman Concert Association aims to bring to public notice the work of this composer, who was born in Minsk Russia in 1877, was a pupil of Rubinstein and later a professor at the Petrograd Conservatory before the Russian Revolution. He also studied several years in Italy.

The Christmas Eve program included none of Bensman's compositions. It opened with two numbers of Posner, "To God's the Earth" and "On the Shores of Babylon," well sung by the Synagogal Alliance followed by the "Pagliacci" Prologue, the *Figaro* aria from "The Barber of Seville" and a Rubinstein number sung in robust fashion by Mr. Winogradoff. Mr. Rose played Bruch's Violin Concerto in C Minor to the good accompaniment of David Sapiro.

The second half of the program included the Mendelssohn-Posner "Mogen Ovov" and Posner's "V'Shomeru" sung by the Alliance and Cantor Shlisky and

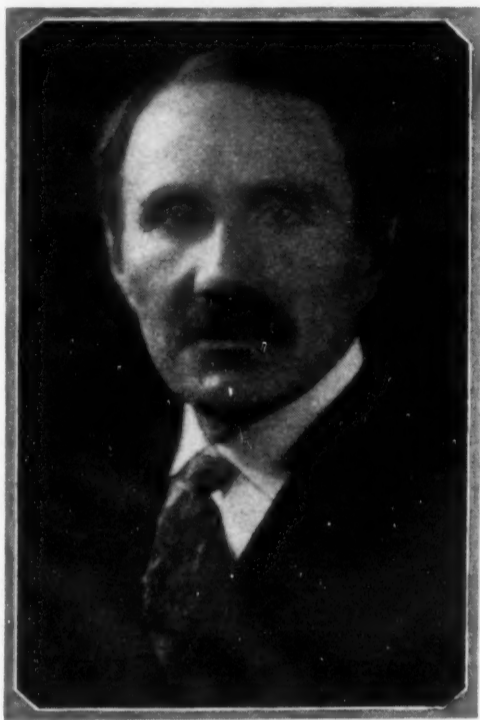


Photo by Chas. D. Robinson

Matteo Bensman, Russian Composer of Three Operas, an Oratorio and a Symphony, Whose Works the Bensman Concert Association Plans to Bring Forward in This Country. Mr. Bensman Is Now in America

a delightful Ukrainian folksong "Zakoval" by the chorus alone. Mr. Winogradoff sang three Hebrew numbers in fine fashion and Mr. Rose distinguished himself in the performance of the Wienawski-Kreisler Caprice in E Flat and in a Rimsky-Korsakoff "Hebrew Love Song" arranged for the violin by Mr.

Rose. Miss Evelyn Bloch, as accompanist for Cantor Shlisky and Morris Naddelle, playing for Mr. Winogradoff, played in excellent fashion. The Association has outlined plans for several more concerts during the winter season.

RICH QUARTET IN WORK BY CASELLA

Philadelphia Club Hears Modern Score—Recitals Fill Week

PHILADELPHIA, Dec. 24.—The Rich Quartet gave the music for the fortnightly meeting of the Chamber Music Association last Sunday afternoon, playing with precision of ensemble and interesting interpretation. The classic contours of the Mozart Quartet in A were well maintained, and the moderns were taken care of—with a vengeance—in a series of works by Alfredo Casella which he calls "Cinque Pozzi."

At the fourth free Sunday afternoon concert at the Academy of the Fine Arts, an excellent program was given by Ruth Lloyd Kinney, contralto; Edward Lane, pianist, winner of the Stokowski gold medal last spring, and Arthur Seymour, baritone. Mary Miller Mount was the efficient accompanist.

Sascha Jacobinoff was the soloist at the second of the Artists' Series of Monday afternoon concerts at the Academy of Music. He was assisted by Eugenie Besnier, coloratura. These concerts are given under the auspices of several of the Philadelphia and nearby clubs of the Pennsylvania Federation and the proceeds are devoted to musical extension and propaganda throughout the State.

Hans Kindler, former principal cellist of the Philadelphia Orchestra, and Leo Ornstein, composer and pianist, were the soloists at the Monday Morning Musicale at the Bellevue. An interesting number of the program was the Boellmann sonata for 'cello and piano. Mr. Kindler played Ornstein's "Russian Cradle Song" and the Serenade Espagnol of Glazounoff and

Mr. Ornstein restricted himself to the classic and standard composers.

Under the capable direction of Stanley Muschamp, the Gimbel Chorus has been giving a series of interesting programs of carols to open the day for patrons and employees.

A musical tea at the Musical Art Club had as guests of honor, Henry Hadley and Mrs. Hadley, who sang a number of her husband's songs. The Hadleys have been here for the premiere of the composer's Christmas cantata which was given by the Strawbridge and Clothier Chorus. W. R. M.

GALLO COMPANY BRINGS OPERA TO WASHINGTON

San Carlo Forces Open Répertoire with Performance of "Carmen." Under Knoch's Conductorship

WASHINGTON, D. C., Dec. 24.—The San Carlo Opera Company has appeared here, opening its season with "Carmen," in which Esther Ferrabini appeared in the title role, Madeleine Keltie as *Micaela*, Romeo Boscacci as *Don José*, and Joseph Royer as *Escamillo*. All these roles were artistically sustained, vocally and histrionically. The other operas given throughout the season were "Rigoletto," "Madama Butterfly," "Faust," "Aida," "Cavalleria Rusticana," "Pagliacci," "Thais," and "Trovatore." The artists were at all times excellent, singing well, and maintaining an intelligent histrionic characterization of their rôles. In addition to the singers already mentioned there were heard during the engagement Giuseppe Agostini, Gaetano Viviani, Josephine Lucchese, Anna Fitzu, Pietro de Biasi, Ada Paggi, Elizabeth Amsden, Nina Frascani, Gaetano Tommasini, Natale Cervi, Sofia Charlebois, Joseph Tudisco, Nicola D'Amico, Anita Klinova, Antonio Canova, Frances Morosini, Manuel Perez and Bianca Saroya.

Each opera was well mounted, and the chorus deserves high commendation, while Conductor Ernst Knoch was masterful in his control of the orchestra and singers. Fortune Gallo, general director of the San Carlo Grand Opera Company, is always enthusiastically received in Washington, as he gives to the National Capital its only Grand opera season. W. H.

THELMA

GIVEN

The Rhapsodist of the Violin

SCORES AS SOLOIST WITH THE READING SYMPHONY ORCHESTRA

"Thelma Given achieved prominence at once.

"In the concerto she showed a flaming eloquence, elegance of keen phrasing and majestically handled bowing. In the opening movement she gave the fullest tonal possibility to each minute detail and her double stopping was accomplished with ease and direct effect. In the andante, she showed the choicest cantabile and an unusual display of the finest polish and clarity. In every measure she produced tones of songful beauty and a glistening pattern of the most entrancing poesy.

"The finale showed her incisive rhythm, her glamour of peroration and her alluring brilliance and bravure. She moved her hearers profoundly. Her tone is glorious and vivid.

"In Mendelssohn's 'On Wings of Song' and Halvorsen's 'Dances,' Miss Given again portrayed her super-sensitive tone and illuminative imagery." — *Walter Heaton, Reading Herald-Telegram, December 5th, 1921.*



Photo by Arnold Genthe, N. Y.

EXCLUSIVE MANAGEMENT

HAENSEL & JONES, Aeolian Hall, N. Y.

Events of Week in New York's Concerts Halls

[Continued from page 6]

time of the composer's earlier visit to New York in 1904. "Die Nacht," "Zueignung," and "Mein Auge" were among the other outstanding numbers of the three groups of the printed program, which began with "Allerseelen" and ended with "Heimliche Aufforderung."

Not all of the songs moved along the happiest levels for Mme. Gerhardt's voice, but she sang them with her characteristic art and with a keen appreciation of their textual and musical beauties. It is difficult to conceive of a more felicitous delivery of "Morgen" than hers. Dr. Strauss, who, in many of his songs, has succeeded in applying to the piano part his great gift for tonal coloring, played the often elaborate accompaniments circumspectly and sensitively. Very gravely he shared the applause with Miss Gerhardt, while flashing an occasional smile to a friend in the balcony.

O. T.

Chaliapine, Dec. 25

Doubtless Feodor Chaliapine appreciates applause as much as any other singer, but when it halts a number before he has finished it, he resents the intrusive plaudits, as he very plainly indicated at the Hippodrome Sunday night. A huge audience, made up mostly of his countrymen, and primed for a succession of demonstrations, mistook a pause in the vocal part of Sakhnovsky's "Death Walks About Me" for the end, and by its handclapping cut off the quiet close. As a way out of the difficulty the singer repeated the song and there was a smattering of applause in the same place. He contrived to go on, however, and brought the number to a beautiful conclusion.

In fine voice, Chaliapine sang with more fire and freedom than at his earlier New York concerts, but was much heckled by shouts for numbers he was not disposed to give. Speaking in Russian, he reminded the disturbers that it was Christmas and that he should be permitted to sing what he pleased, but as a concession he gave again his inimitable interpretation of Moussorgsky's "Song of the Flea." In one instance he departed from his rule not to sing operatic music on the concert platform. The exception was an excerpt from Rachmaninoff's youthful "Aleko." Two Rachmaninoff songs, "When Yesterday We Met," and "Fate," which finds its inspiration in the "knocking at the door" motif of the Fifth Symphony of Beethoven, also were among his thirteen numbers. These he announced from the stage, as at the earlier concerts. Few who heard it will soon forget his remarkable singing of Koenen's dramatic ballad, "When the King Went Forth to War," with its stirringly contrived contrasts and its long-sustained high pianissimo ending.

There were instrumental solos by Josef

Stopak, violinist, and Nicolas Levienné, a 'cellist but recently arrived from Russia. Accompaniments were played by Leo Berdichevsky.

O. T.

Holyoke Choir, Dec. 20

A choir of one hundred voices from Mount Holyoke College, under the direction of Julia Bayes Dickinson, paid a second visit to New York on the Tuesday evening before Christmas, when it gave a program of Christmas carols, as it had done a year ago. The audience, largely composed of Mount Holyoke graduates of other years with their accumulated families, was not wanting in appreciation.

The choral singing showed the results of careful training in the high standard achieved as regards purity of intonation, precision of attack and release, and responsiveness to the conductor's indications generally. The enunciation, too, was admirably clean-cut. A little more vim and fire in the livelier choruses and more full-throated fortes would have added to the effect.

Gevaert's arrangement of the "Berceuse de l'Enfant Jesus," Saboly's "Bring a Torch, Jeannette, Isabella," of which a repetition was demanded, the old French, "Ye Who Have Vain Fears," in which a solo was taken by an unnamed dulcet-voiced soprano, Bullard's "Tryste Noël," the "Carol of the Russian Chil-

dren" and two old Bohemian Christmas songs, "Still Grows the Evening Over Bethlehem Town" and "Come All Ye Shepherds," were among the most enjoyed numbers.

William Churchill Hammond, the organist, came with the choir and contributed in authoritative manner a "Pastorale" by Bach, numbers by Malling, Karg-Elert, Harker and Dubois, and, with harp accompaniment, Pinto's paraphrase, "Cantique de Noël" erroneously indicated on the program as a harp solo.

H. J.

Eissner-Amado, Dec. 25

Sari Eissner, pianist, and Jacques Amado, tenor, appeared in joint recital the afternoon of Christmas Day at Aeolian Hall. Miss Eissner was effective in a program exacting in its demands, including Mozart's Fantasia, Weber's Polacca Brillante, a Ballade of Liszt, Chopin and Balakireff numbers and a Roumanian Ciocarlia by herself. A simple and sincere style distinguished her playing. Mr. Amado, whose voice is slight but pleasing, was heard in two groups including the opera airs, "In terra solo" and "Spirito Gentil," by Donizetti, and Nutilé's "Mama mia che vo sape," "Autumn" of Tchaikovsky, "Three Shadows," by Burleigh, and Verdi's "Quella quella." Paul Fein accompanied.

F. R. G.

Pre-Christmas Week at Metropolitan Devoted to Subscription Repetitions

Colds Cause Substitutions in Casts and Début of Titta Ruffo Is Deferred for Third Time—Two Appearances Each for Marie Jeritza and Geraldine Farrar

THE pre-Christmas week of opera began with "Bohème" on Monday night, added a special matinée of "Aida" on Tuesday afternoon, and, in a succession of repetitions, brought to subscribers and others by Saturday night "Tosca," "Die Tote Stadt," "Carmen," a double bill of "La Navarraise" and "Pagliacci," and a popular-price "Tristan und Isolde," once more in the original German. Colds among the singers caused some substitutions, Titta Ruffo's first appearance being a third time deferred, Giuseppe Danise taking his place in "Pagliacci." A further change in the cast of the Leoncavallo work brought Aureliano Pertile forward in the late Enrico Caruso's familiar rôle of Canio.

Both Marie Jeritza and Geraldine Farrar sang twice during the week, the former repeating her unusual success in "Tosca" as well as dominating "Die Tote Stadt"; and the latter asserting the lure of her personality in "Carmen" and a third representation of the recently revived "Navarraise."

"Bohème" Begins Week

"Bohème" was a strong attraction on Dec. 19, a very large audience being drawn by the familiar themes in which Puccini has transcribed Murger's story of life in a garret. Frances Alda again was an engaging Mimi, singing and act-

ing with great charm. Beniamino Gigli expressively interpreted the music of Rodolfo, and Antonio Scotti was emphatically successful in the power and versatility of his well-known impersonation of Marcello. Anne Roselle played cleverly the rôle of Musetta; and among others in the cast were Adamo Didur as Schaunard, Leon Rothier as Colline, Pompilio Malatesta as Alcindoro, and Paola Ananian as Benoit. Gennaro Papi conducted.

P. J. N.

A Matinée "Aida"

Tuesday's special matinée performance of "Aida" introduced a new Radames in Aureliano Pertile, who thus assumed his fourth rôle at the Metropolitan, having appeared as Cavaradossi, des Grieux and Dmitri. He sang intelligently and with more restraint and variety of tone than some of his predecessors in the part, but with the same tendencies to whiteness and vibrato that were exhibited in his earlier parts. Like others who have donned the armor of Radames in recent memory, he put all the power he had into the final high tone of "Celeste Aida" instead of observing the pianissimo of the score, a liberty so universally taken that audiences doubtless expect it. Frances Peralta repeated her generally satisfying embodiment of the title rôle. Margaret Matzenauer was once more a regal Amneris, and Giuseppe Danise and José Mardones brought the stirring resonance of two big voices to the music of Amnaro and Ramfis. Others in the cast were William Gustafson, Pietro Audisio and Myrtle Shaaf. Miss Galli danced and Mr. Moranzoni conducted. There were the customary impressive stage pictures, but "Aida," like "Tosca," needs new settings.

O. T.

Jeritza in "Tosca"

Marie Jeritza's second Tosca at the Metropolitan found her pursued by the same Scarpia, the time-defying Antonio Scotti, but the Cavaradossi this time was Beniamino Gigli whose partisans were numerous and insistent in their demand that he come before the curtain alone, which he was prevailed upon to do, after sharing in numerous recalls with the others. Gigli sang admirably, but he should learn that New York is not the place to step out of the picture as he did after "E lucevan le stelle."

Mme. Jeritza was not uncovered this time when she made her first entrance in the church scene. She wore a shawl over her head, which apparently satisfied those who criticized the absence of a hat at her earlier assumption of the rôle. She was again a blonde Tosca, lovely to look upon. Her treatment of the second act was as individual as it was realistic. Scotti's Scarpia remains "the best chief of police Rome ever had." Others in the cast were Myrtle Shaaf, Louis d'Angelo, Pompilio Malatesta, Giordano Paltrinieri, Robert Leonhardt and Vincenzo Reschiglian. Mr. Moranzoni conducted.

B. B.

Farrar in "Carmen"

Geraldine Farrar's picturesque Carmen was the magnet on Thursday evening that drew most—if not quite all—of the shop-weary subscribers to their seats at the Metropolitan and attracted also a considerable number of standees. In the cast with Mme. Farrar were Giovanni Martinelli as Don Jose, Giuseppe de Luca as Escamillo and Marie Sundelius as Micaela, all singers to admire; and, in the lesser parts, Mary Melish, Rita Fornia, Paolo Ananian, Giordano Paltrinieri, Giovanni Martino and Paolo Ananian.

Mme. Farrar's more restrained and fluent vocalism again emphasized points of contrast with her singing in the same part a season ago, but her characterization was one that adhered to the familiar details. She was called before the curtain many times and there was much applause also for Martinelli, de Luca and Mme. Sundelius. Mr. Wolff conducted and the incidental dances were led by Rosina Galli, with Giuseppe Bonfiglio a discreetly stepping partner for the ever winsome ballerina.

L. L.

"Die Tote Stadt" Repeated

The cast for the "Die Tote Stadt" performance of the evening of Dec. 23 was the same as before, with Mme. Jeritza in the place of chief responsibility. Mr. Harrold's impersonation of the hero, Paul, again proved his dramatic power, and Marion Telva's Brigitta filled its

GUTMAN in OPERA

Sings Micaela in "Carmen"

San Carlo Opera Co.



Philadelphia Papers Say

Philadelphia Record—The great success of the afternoon was scored by Miss Gutman, whose Micaela evoked thunders of applause . . . She sang gloriously.

Public Ledger, F. L. W.—Revealed an exquisite soprano voice.

Evening Bulletin—A voice of rare purity and sweetness, which, added to her pleasing personality, won her an enthusiastic success.

North American—A Micaela of much beauty of voice and appearance.

Management: S. Hurok, Aeolian Hall, New York

Personal Address: Secretary, 856 Park Ave., Baltimore

Stieff Piano

[Continued on page 19]

Week of Repetitions at the Metropolitan

(Continued from page 18)

niche acceptably. A large audience found as much to wonder at in Mme. Jeritz's introduction of the powder-puff to the operatic stage as in her singing and acting. The new prima donna's personality promises to draw notice to Korngold's fabrication until a fairly conclusive judgment may be passed on its merits. D. J. T.

Gunpowder and the Stiletto

Geraldine Farrar made her third appearance as Anita in "La Navarraise" at the Metropolitan Saturday afternoon, when the gunpowder opera by Massenet was combined with the stiletto tragedy of Leoncavallo's "Pagliacci." Mme. Farrar's impersonation again was one of tangible if not sensational merits, and she was sufficiently well supported by Morgan Kingston, Leon Rothier and others. Giuseppe Danise once more replaced the elusive Titta Ruffo, this time as Tonio, and there was a new Canio on short notice in Aureliano Pertile who again sang with more intelligence than beauty of voice. Florence Easton's

Nedda had good points all its own, dramatically as well as vocally. Lesser parts in the two operas were cared for by Giordano Paltrinieri, Louis d'Angelo, Paolo Ananian, Angelo Bada and Mario Laurenti. Albert Wolff conducted the French thriller, Roberto Moranzoni its Italian prototype. J. D.

"Tristan and Isolde"

"Tristan and Isolde" was presented on Christmas Eve. The cast and performance was a familiar one, and an excellent one, and calls for no special comment. The principals were Mme. Matzenauer, Jeanne Gordon, Sembach, Whitehill, and Gustafson, under the baton of Bodanzky.

Scenes From Four Operas

Scenes from "Lucia di Lammermoor," "Trovatore," "Traviata" and "Faust," in concert form, constituted the operatic program on Christmas night. Through the illness of Mario Chamlee, Orville Harrold took his place in the "Lucia," "Traviata" and "Faust" music, and sang with success his share of the famous sextet, in the first of these scenes, with Susan Keener, Grace Anthony, Maria Laurenti, Giovanni Martino and Giordano Paltrinieri.

The greatest applause of the night was heard after José Mardones' polished and resonant delivery of the "Calf of Gold" aria in the Kermesse scene. Renato

Zanelli gave *Valentine's* song tastefully. Frances Peralta and Morgan Kingston were effective principals in the "Miserere" scene from "Trovatore" and the singing of Cora Chase and Myrtle Schaaf in the "Traviata" scene was also notable. The choral and orchestral effects under the baton of Giuseppe Bamboschek were excellent. P. J. N.

"Rigoletto" in Brooklyn

Cora Chase sang *Gilda*, Mario Chamlee the *Duke* and Giuseppe de Luca *Rigoletto*, in Verdi's "Rigoletto" at the Brooklyn Academy of Music Tuesday evening. This was Miss Case's first operatic rôle of the season and the one in which she made her debut at the Metropolitan last year. She sang prettily, if not brilliantly. Mr. Chamlee's *Duke* was one of excellent vocal quality, and Mr. de Luca's *Rigoletto* was altogether admirable. Others in the cast were Flora Perina as *Maddalena*, Léon Rothier as *Sparafucile* and in minor parts, Grace Anthony, Mary Mellich, Emma Bornigga, Paolo Ananian, Millo Picco, Angelo Bada, and Vincenzo Reschiglian. Gennaro Papi conducted. B. B.

Because of engagements extending the Tollefsen Trio's January tour into February, their New York concert will be given early in March instead of on Feb. 10, as originally announced.

BRIGHT MUSIC WEEK FOR LINCOLN, NEB.

Choruses, in Which Children
Are Prominent, Form a
Leading Attraction

LINCOLN, NEB., Dec. 23.—In the celebration of Music Week, six free community concerts were given under the direction of the Chamber of Commerce, from noon till 1 o'clock each day. The American Legion Band, Lieurance's Little Symphony, University School of Music Orchestra, the Rialto Theater Orchestra and Premier Artist Quartet, Lincoln High School Orchestra, and the combined quartets of the First Congregational, First Presbyterian and St. Paul's churches, with Carrie B. Raymond conducting, took part in these concerts. The Music Week celebration has aroused so much interest that a new special music committee, with Adrian M. Newens of the University School of Music, as chairman, has been appointed under the direction of the Chamber of Commerce.

Children of the Lincoln City Schools gave an interesting program at a meeting of the Women's Club at the High School Auditorium. Conducted by H. O. Ferguson, the High School Boys' and Girls' Glee Clubs sang "My Troubadour," by Edw. J. Walt, a Lincoln musician, and other music. A chorus of 300 seventh and eighth grade pupils gave the cantata, "Song of Spring," by Carl Busch, and 300 fifth and sixth grade pupils sang a group of shorter numbers, including "Daisies," by Hazel Kinsella of Lincoln. The High School Orchestra, under Charles B. Richter, Jr., shared in the success of the program.

Parvin Witte, tenor, and Carl Beutel, pianist, appeared in recital at the Temple Theater on Dec. 13 before a large audience.

A sacred concert was given by the Festival Choir of Plymouth Congregational Church on Dec. 16. The seventy-five singers, conducted by Hazel Gertrude Kinsella, presented a song cycle, "Hear Us, Lord," by August Soderman, and other shorter numbers by Beethoven, Sably, Lefebvre, and Tchaikovsky. Margaret Peery, soprano; Richard Miller, tenor, and Charles Putney, baritone, were the soloists.

The University Chorus of 200 voices, conducted by Mrs. Carrie B. Raymond, sang "The Messiah" at St. Paul's Church on Dec. 16 before a capacity house. The chorus sang with unusual precision and authority.

Mrs. Will Owen Jones, pianist, and Vera Augusta Upton, soprano, gave the semi-monthly concert of the Matinée Musicale on Dec. 12. Mrs. Jones featured one of the earlier sonatas of Richard Strauss, and other smaller modern piano works. Miss Upton's songs included many oratorio selections. Mrs. Raymond acted as accompanist.

Percy Hemus and a company of singers sang Mozart's "The Impresario" at the Wesleyan University Auditorium on Dec. 13. This was one of the features of the local concert series of the University.

The Nebraska Music Teachers' Association, of which August Molzer of Lincoln is president, announces that the next annual convention will be held in Lincoln on April 17, 18 and 19. A new feature of the convention meeting will be a students' contest open to singers, violinists and pianists who are active members of the association. H. G. K.

Chicagoans to Revive "Girl of the Golden West"

The Chicago Opera Association is preparing Puccini's "Girl of the Golden West" for presentation this season. It is reported that the first performance will be given in New York, and not in Chicago. Ulisse Lappas, Greek tenor, will sing the rôle of *Dick Johnson*, and Rosa Raisa that of *Minnie*.

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NEW YORK, DECEMBER 31, 1921

ANGLO-AMERICAN RECIPROCITY

AMERICANS will heartily welcome Albert Coates, who comes for a tour of thirty-eight orchestral concerts in this country. The prestige he achieved when Nikisch recommended him as first conductor at the Elberfeld Opera House, was strengthened by his work at Dresden and Mannheim, and later in Petrograd and London; and last year, on his first visit to New York, Mr. Coates revealed to Americans that his keen insight, magnetism, temperament, and powers of research as a conductor, and his qualities as a leader of his disciplined forces, were worthy of his fame. To but few men is given the power to interpret vividly, and with clarity of vision, other men's ideals in music; and Mr. Coates is one of those few. For this reason alone, he would be assured of a hospitable reception.

But Mr. Coates comes not only as a distinguished conductor, but as a great advocate in the cause of musical reciprocity between the two powerful branches of the English-speaking race. When he was setting out on his present tour, he was described by a writer in a London newspaper as an ambassador for British music. He is that, and a great deal more; for that phrase actually describes only one-half of his mission. He comes to render rich service, let us hope, to the music of both America and Britain. Not only has he brought with him many modern works which, he is convinced, will prove to the people of this country the reality and permanency of British enterprise in art, but he expressly states that he has come here also to study, as far as he can in the time at his disposal, the work that American composers are doing. He confesses

he knew little of modern British music two years ago, when he landed in England after a long absence from that country; to-day he stands as one of its most redoubtable interpreters. It is not too much to hope that as the result of a similar process of study, he will become no less powerful a friend of American music.

"The music of the two great nations," says Mr. Coates, "is a language in which we should speak together much more freely than we do now." None will dispute the truth of this. For years the American composer had but little honor in his own country. We have changed that condition of things very materially for the better; and Mr. Coates will make an important step in advance if, in his advocacy of reciprocity, he succeeds in gaining for the American composer as wide an audience on the other side of the Atlantic as he is endeavoring to gain on this side for the British composer on the present tour.

CHALIAPINE, THEN AND NOW

THE overwhelming success of Feodor Chaliapine in his two recent appearances in the name part of "Boris Godounoff" at the Metropolitan Opera House seems to have put the elder critics of the New York press on the defensive. Perhaps they feel they were not as long-sighted as they should have been when Chaliapine was at the Metropolitan in 1907 and when—so they agree in reminding us—his success was at best only a moderate one. Today, they unite in conceding his genius as an actor, but with here and there a line to indicate an unwillingness to admit, without further proof, that he also is a great singer possessing a superb voice. "Not like Plançon," is a phrase someone has managed to exhume.

Mr. Krehbiel now writes of 1907 that "there was nothing to indicate the possession of such artistic puissance" as lately revealed by the singer in the "Boris" performances. Mr. Aldrich remarks that "Mr. Chaliapine was then by no means accepted as a great artist without cavil." Mr. Henderson says he was "accepted with temperate satisfaction and dismissed with apparent apathy." Today, Mr. Finck takes the singer to task (somewhat gently, it is true) for huffy remarks attributed to him anent New York and New Yorkers, after his failure fourteen years ago to gain the expected success in Manhattan. This might be construed as one way of putting up a smoke screen to cover the retreat of the reviewers.

Chaliapine was no fledgling when he first came to America. He was, in fact, thirty-four years of age, and in his vocal prime. He had been singing in opera abroad for seventeen years. Not only had he been colossally successful in his own country, but he had triumphed at La Scala in Milan, in spite of a Chauvinistic element there, hostile to his engagement. Hence, he was by no means unknown when Conried engaged him for the Metropolitan. To the contrary, there were advance references to him as "the world's greatest bass." And Plançon still a member of the company!

It would be interesting to test public opinion today with respect to the "roughness," "crudities," "gross exaggerations" and "vulgaries" which were noted in Chaliapine's *Mefistofeles*, *Mephistopheles*, *Don Basilio* and *Leporello*, in 1907. Have the times changed or has Chaliapine? Or was there, as has been intimated, a variety of myopia prevalent—the result of staring too long and too fondly at the elegantly poised figure of Pol Plançon?

THE MOSZKOWSKI BENEFIT

THE fourteen-pianist testimonial concert for the benefit of Moritz Moszkowski was a heart-warming culmination of the campaign that has been in progress since last Spring to relieve the distress of the noted musician, ill and without funds in Paris. MUSICAL AMERICA is proud to have taken the initiative and the lead in this movement, joining hands with Rudolph Ganz in the very first chapter, and continuing it to date. More than \$4000 has been contributed by readers of this newspaper, most of it in small amounts. This, with the larger sum resulting from the unique testimonial concert in which fourteen of the most prominent pianists of the world participated, should make the burden borne bravely by the suffering man in Paris a less crushing one.

The testimonial concert does not necessarily end the campaign. MUSICAL AMERICA will continue to receive contributions and forward them to Mr. Moszkowski, and expects that many hundreds, perhaps thousands of dollars will continue to reach the stricken composer-pianist through these channels.

Personalities



Photo by Bain News Service

How One Artist Devotes Her Spare Time During the Christmas Season to Spreading Cheer in Quarters Where Cheer Is Not Frequently Encountered. In This Opera Star, Santa Claus Has Certainly Found a Valuable Aid at His Busiest Time of the Year

Proverbially prima donnas rank among the busiest persons in this era of rapid living, but Claudia Muzio has found time during the holiday weeks to decorate a Christmas tree and dress a surprising number of dolls for the poor children to whom Christmas would otherwise mean very little. Besides spending many hours of her own time in the work, the singer enlisted the aid of a committee of less occupied friends.

Prokofieff—The idea of an opera in which the characters will be chessmen set against a futuristic background is said to appeal strongly to Serge Prokofieff, whose "Love for Three Oranges" will be produced by the Chicago Opera Association this season. He is an ardent exponent of the game of chess and recently won the prize in a shipboard contest while crossing the Atlantic. That he may start work on a new opera of this kind as soon as the Chicago premiere is out of the way, was indicated by him in a recent interview.

D'Alvarez—It is not unusual for an opera singer to receive gifts of flowers and even jewelry. It is almost a convention. But Marguerite D'Alvarez, contralto of the Chicago Opera Association, recently received an unconventional tribute which she values highly—a letter of sincere appreciation from a prize fighter written after her recent appearance with the Cleveland Symphony. The letter, from a gentleman of the prize ring whose name appears frequently on the sporting page, was written as from one artist to another and declared the singing of D'Alvarez was "fine."

Calvé—Sometimes there is gall even in triumph. Emma Calvé, whose *Carmen* is known round the world, at an informal meeting of the Society of American Women in Paris, held shortly before her departure for this country, complained of the bondage the rôle had imposed upon her. "I am condemned to be *Carmen* until the last day of my life," she declared, and added, after a short pause, "I will now sing a few airs from 'Carmen' in your honor." Following her singing, the American women presented her with quantities of flowers tied with ribbons of red, white and blue.

Godowsky.—All doubt as to the country in which Leopold Godowsky chooses to live and practise his art was dispelled recently when he appeared in the United States District Court in New York and became a citizen of the United States. In order to go through the procedure necessary to secure his final papers, Mr. Godowsky rose from a sick bed in his hotel and, accompanied by two of his students as witnesses, went to the Federal building. He had been ill for several days previous with an infection of the nose and narrowly escaped an attack of influenza. Although Mr. Godowsky had made a careful study of the constitution and laws of the United States, the court was satisfied with the musician's reputation and achievements and gave him no opportunity for displaying his knowledge. His hearing was of the briefest sort.

Acknowledgment

SO numerous have been the messages of greeting received from all over the country that it would be physically impossible to send individual acknowledgments. The members of the various departments of the MUSICAL AMERICA COMPANY, therefore, take this opportunity of expressing their appreciation of the many kindly thoughts conveyed from near and far.



Point and Counterpoint

WE are invited to contemplate the reciprocal influence of the cat-gut market and the periodical revival of harp-music, as well as to ponder the knotty problem of giving British opera a lodging for the night, in two gleanings from the volumes of collected sketches from *Punch* of F. H. Townsend, which have recently been issued by Frederick

Stokes & Co. As for doors being closed on native opera, the situation has not been entirely peculiar to Britain. Some improvements have been effected since Mr. Townsend drew his cartoon and now and then a British work does get a hearing. Meanwhile there is much talk of encouraging American opera, but . . .



Mollie: "Auntie, don't cats go to heaven?"

Auntie: "No, my dear. Didn't you hear the vicar say at the Children's Service that animals hadn't souls, and therefore could not go to heaven?"

Mollie: "Where do they get the strings for the harps, then?"



Now or Never—English Opera: "I do wish I could think there was a home for me here."

Splinters of the Music Tree

Sending a Record of the Subjective Voice to Friends Far Away, according to a writer in the *New York Evening*

Post, is the newest form of greeting. A Holiday Suggestion, one perceives. Nevertheless, the adaptability of the custom to other occasions is apparent.

For the dissemination of Pure Music, however, the record shops should really be opened to all. The Single Piano Classic which constitutes the Repertory of many addicts of an instrument deserves a place in the archives of time as a unique expression of an individuality. The Song which clinched a courtship, the favorite lullaby, and the dirge chanted on particular funeral occasions by the Church Quartet are also worthy of preservation.

If all of us were allowed to make one disc, what a variety of "numbers"—not to mention qualities of intonation—would result! The Favorites assembled would in many cases overlap. There would be numberless transcriptions of the "Lucia" Sextet and the "Under the Double Eagle" March. The antedated Reverie—a concoction of arpeggios in waltz time *lento*—would be coaxed from many a piano; there would be "Träumerei" excursions on the clarinet, and What-not on the violin! Allusions to one's paternal grandfather will be answered (in the Future Day toward which the phonographists look) by the familiar shaking of some head. "But this," one's descendants will say, proceeding to the Disc-Cabinet, "was the old man's favorite trombone solo!"

Musical America's Question Box

IN this department *MUSICAL AMERICA* will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered.

Communications must bear the name and address of the writer. Address Editor, The Question Box.

American Premiere of "Coq d'Or"

Question Box Editor:

1. Has Rimsky-Korsakoff's "Le Coq d'Or" ever been given in America except by the Metropolitan Opera Company? 2. What was the date of the premiere? 3. Who were the principal singers?

"ROUSSKI."

Pottstown, Pa., Dec. 19, 1921.

1. No. 2. Metropolitan Opera House, New York, Wednesday evening, March 6, 1918. 3. Maria Barrientos, Sophie

Braslau, Marie Sundelius, Rafaelo Diaz and Adamo Didur.

???

Calvé's Birthplace

Question Box Editor:

Can you tell me where Emma Calvé's birthplace, Décazeville, is? I cannot find it on the map of France. K. N.

New York City, Dec. 29, 1921.

It is in the département of Aveyron in the southwest-center of France and is about 120 kilometres northeast of Toulouse.

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Most Difficult Piano Piece

Question Box Editor:

What, in your opinion, is the most difficult piano-piece ever composed?

S. S. L.

Portland, Me., Dec. 18, 1921.

This is, to a large extent, a matter of individual technique. The Brahms-Paganini Variations have been described as the most difficult.

???

Desiderata for the Opera Singer

Question Box Editor:

Is voice, personality, method or dramatic ability the most necessary thing for an opera singer?

CORA T.

Boston, Mass., Dec. 22, 1921.

These four things are or should be so closely allied in the opera singer, that it is hardly possible to say which is the most important. A singer with a lovely voice

but lacking personality, would interest the public only for a short time and the same may be said of the singer with voice and no dramatic ability. Method is always necessary for the preservation of the voice, and personality is always a desirable quality especially on the stage.

???

Two-Piano Playing

Question Box Editor:

Is there any particular advantage gained in playing two-piano music, and if so, what is it?

"TECHNIQUE."

New York City, Dec. 23, 1921.

Decidedly yes. It teaches the player how to play ensemble music, quickens the ear and trains the psychic sense to catch instantly the other player's idea. It is also one of the most interesting kinds of music for the player and while the literature for two pianos is not extensive, it is, for the most part, of a high order.

Contemporary American Musicians

No. 200
Florence
Turner-Maley

FLORENCE TURNER-MALEY, soprano and composer, was born in Jersey City, N. J. She received her education at the Hasbrouck Institute there and

in New York and Paris. Her vocal studies were undertaken under Oscar Saenger in New York and later under Jacques Bouhy and Joseph Regneas. At fifteen she was engaged as soloist at the First Congregational Church in Jersey City. Her first public appearance was with the Bankers Glee Club in Carnegie Hall,

and later she was heard with the Jersey City Oratorio Society. On her return from abroad, Mrs. Maley did much sing-

ing in concert, appearing as soloist at the Young People's Symphony Concerts, and with the Musical Art Society, Philharmonic Society, and other leading organizations. She was engaged as soloist at the Church of the Pilgrims, Brooklyn, under Harry Rowe Shelley, remaining there for three years, and later becoming soloist of the First Reformed Church there and the Brick Presbyterian Church, Manhattan, where she remained for five years.

Although her work in composition was only begun about five years ago, Mrs. Maley's songs have attained much vogue and have been sung by leading singers. Her best successes have been with songs "to be sung for children" and compiled in her book, "Just for Children," to verses by Gilbert Gabriel. Other successful songs are "Fields o' Ballyclair," "Lass o' Mine," "Ravissant Pappillon," "Heart of the Year," "Summertime of Long Ago" and others. In 1901 she married Stephen Maley, actor, and has since devoted herself to teaching and composing.



Florence Turner-Maley

Anne Roselle Returns to the Metropolitan in Rôle of "Musetta"



Anne Roselle, Soprano, Photographed in a Leisure Moment on Tour

The conclusion of the Scotti Opera Company's tour brought back to New York Anne Roselle, Hungarian soprano, for her season's work as a member of the Metropolitan Opera Company. It will be remembered that her Metropolitan debut was made last season as *Musetta* in "*Bohème*." She also appeared in this rôle with success on the Scotti tour, her second with this company.

Besides singing in opera this season, Miss Roselle will do concert work under the management of the Universal Concert Bureau. She returned to the Metropolitan on Dec. 19, when she sang *Musetta*.

Kansas City Artists Visits Salina

SALINA, KAN., Dec. 19.—Three Kansas City artists, Mrs. George Cowden, so-

prano; Mrs. Arthur Brookfield, contralto, and Powell Weaver, organist, appeared in recital at the Masonic Temple in Salina on Dec. 8, and were cordially welcomed by a large audience. Both singers have excellent voices, and their music was admirably interpreted. Mrs. Brookfield sang one of Mr. Weaver's compositions, "My Tryst," and another new song, "Thinking," composed by him to words by John Eberhardt of Salina, was sung by Mrs. Cowden. V. B. S.

Penelope Davies and Henry Souvaine Successful in West

Penelope Davies, mezzo, and Henry Souvaine, pianist, have recently completed a tour in the states of Washington and Oregon. After the new year they will be heard in California. Their concerts have been highly successful and they won an ovation at their appearance at the luncheon given by the American Legion in Spokane in honor of Commander MacNider.

John McCormack Visits Atlanta, Ga.

ATLANTA, GA., Dec. 20.—John McCormack, tenor, sang to an audience that crowded the big Auditorium on the evening of Dec. 7. The program presented included a particularly appealing group of old Italian numbers. A song by Edwin Schneider, composer-accompanist, was given a cordial reception. Donald McBeath, Australian violinist, the associate artist, was compelled to add recall numbers after his playing of the Wieniawski Serenade. L. K. S.

MacCue-Schauffler Program for Hoboken

HOBOKEN, N. J., Dec. 24.—Beatrice MacCue, contralto, and Lawrence Schauffler, pianist, recently gave a program for the department of art and music of the Woman's Club. The songs for which Miss MacCue was applauded were Goetz' "Mélisande in the Wood," Haydn's "The Mermaid's Song," Horn's "Child of Earth with the Golden Hair," French songs by Martini, Hahn and Rabey and two old English numbers. Mr. Schauffler's solos were by Liszt, Paderewski and Sinding. He also played Miss MacCue's accompaniments effectively.



Photo by Lynn

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Past Year Levied Heavy Toll on the Great in Music

Big Figures Among Composers, Singers and Critics Passed Away During 1921—Caruso's Death Plunged Musical World in Mourning—Saint-Saëns and Humperdinck Taken—America Lost Bispham and Huneker

IN making a retrospective survey, at the close of the year, for the purpose of seeing how much has been achieved in the musical world, one has, perforce, to look at the other side of the balance and note the inevitable toll taken in the passing of those who have occupied a great position in the public eye and in the hearts of musicians and music-lovers. Composers live on in their works for a period in proportion to their value, but artists have been said to die when they retire from public life and by a strange anomaly they are recalled to life for an instant when their deaths are announced and the public remembers them momentarily in saying: "Why, I thought he was dead years ago!"

In this year now just closing, **MUSICAL AMERICA** has had the sad duty of recording the deaths of 319 musical personages of greater or less prominence, or an average of six every week. Many of these were of the rank and file of the musical army, the legions that after all form the world of music and, although unknown to fame or to the world in general, are the mighty atoms that keep music alive.

Caruso's Passing

The year 1921 has taken away some of the world's greatest. And of the grand ones, none has been so universally mourned as Enrico Caruso, whose death on Aug. 2, not only threw the entire musical fraternity into mourning but brought regrets to every quarter of the globe, even to lands where his golden voice was known only through its phonographic reproductions.

Enrico Caruso died at the height of his career, his resplendent gifts undiminished. Not only was his voice better than it had ever been but his artistic growth was on the increase and there is not a doubt that if he had lived ten years longer he would have continued to go on from triumph to triumph.

Three great women singers of the past, who occupied places on the pinnacle of the operatic world, died during the year: Christine Nilsson, Annie Louise Cary and Marianne Brandt, though all three belonging to a bygone era, were already but memories. Christine Nilsson died in Stockholm on Nov. 22. She was noted for her great beauty as well as her magnificent voice. She made her last appearance in public more than thirty years ago and having amassed a large fortune, spent the rest of her life in unostentatious luxury in Sweden and the Riviera.

Pioneer American Prima Donna

Annie Louise Cary, one of the first American women to win recognition on the operatic stage and the first American woman to sing in Wagnerian opera anywhere, died in Norwalk, Conn., on April 3, in her eightieth year. She was the *Ortrud* of the first American production of "Lohengrin." She retired from public life on her marriage in 1882 though still in the plenitude of her powers. Like Caruso, she left a treasured memory of a sweet, gentle disposition remarkable in an era when a prima donna's temper was as much a part of her equipment as her powder-puff.

Marianne Brandt too, is recalled by her friends as a sweet, gentle soul. A year before her death in Vienna last July at the age of seventy-nine, she told a friend in New York that she had left the operatic stage long before she needed to do so, on account of the jealousy of a soprano whom she dared to rival if not surpass in one of her most popular parts when both were singing at the Metropolitan in the eighties. Brandt lacked the gift of physical beauty which was always a great humiliation to her, but her glorious mezzo-soprano voice and her artistry more than made up for any lack of pulchritude. She was the *Brangäne* of the first American "Tristan and Isolde" and Wagner himself called her "the queen of *Ortruds*."

Another singer of the past generation to be claimed by death, was Therese Vogl, the original *Brünnhilde* of the Munich production of "Walküre" in 1870, who died in Bavaria in September, in her seventy-fifth year.

Our own David Bispham, who sang and taught almost to the day of his death in New York, in his sixty-fifth year, on

Oct. 2, had a unique career in that he began the serious study of singing at an age when most singers have already many years of experience behind them. Mr. Bispham's stand for clarity of diction in singing and for opera in the vernacular is no less noteworthy than his admirable operatic characterizations and his fine song-recitals. He claimed to be the first recital artist to feature songs by American composers.

Noted Composers Lost

Camille Saint-Saëns died this month in Algiers, aged eighty-six, having outlived all his famous contemporaries, although from his infancy he was considered to be very delicate. One of the most prolific of composers, much of his music is forgotten to-day, but the glory of "Samson et Dalila" lives on in many an opera house.

The death of Engelbert Humperdinck at Neu Strelitz, on Sept. 28, at the age of sixty-four, saddened all who have rejoiced and become again as little children in listening to his "Hänsel und Gretel." Humperdinck's opera is often spoken of as the answer to the blood-curdling music-dramas of the Italian *verismo* school, but whether this be true

or not, it is a masterpiece which age cannot wither nor can custom stale. He wrote comparatively little else.

Other composers of note to die within the year were Déodat de Séverac, Jessie Gaynor, whose songs and simple piano pieces have a widespread and well-deserved popularity; Natalie Curtis Burlin, who did much to preserve Indian and Negro music from oblivion; Louis Campbell-Tipton, whose song, "The Spirit Flower" as well as many of his other songs frequently find places on concert programs, and Dr. Rhys-Herbert, composer and choral conductor.

Three conductors were taken by death in the persons of Luigi Mancinelli, Marcel Charlier and Max Zach. Mancinelli was one of the foremost Italian operatic conductors of his day and was many years at the Metropolitan during the Grau régime. Charlier's name is associated with French opera in New Orleans and elsewhere, and Max Zach was the conductor of the St. Louis Symphony for

fourteen years, taking hold of it when it was in a very broken-down state and bringing it to a high point of excellence.

James Gibbons Huneker, a unique figure both as an author and as a music critic, left a decided vacancy by his death on Feb. 9, at the age of sixty-one. A master of trenchant, glittering style in writing, and possessed of a photographic mind, he has left a valuable heritage in his short stories and his volumes of critical essays not only on music and musicians but on literature and art.

Other prominent musical personages to go include: Arthur P. Schmidt, one of the pioneer music publishers in bringing forward American composers, who died on May 5; Pauline Sandor-Metternich, the brilliant Austrian who had the foresight to predict the ultimate popularity of Wagner in Paris, and who died on Sept. 28, and A. K. Virgil, one of America's most prominent musical pedagogues, who passed away on Oct. 15. J. A. H.

MILWAUKEE EXTOLS ERIKA MORINI'S ART

Five Thousand Persons Hail Violinist—Program Given by Chicago Symphony

MILWAUKEE, Dec. 24.—Erika Morini, violinist, made her first appearance in this city at the Auditorium before an audience estimated at 5000. Opening with the Paganini Concerto in D, she followed with the Hindu Chant of Rimsky-Korsakoff, a Gluck melody, and works by Brahms, Wieniawski and other composers. The audience was captivated by her playing. Emanuel Balaban was an able accompanist.

The Chicago Symphony gave its last concert here, under the management of Miss Rice, with Jacques Gordon, first violinist, as soloist in the Bruch Concerto

in G Minor. His playing was splendid and won much applause. The orchestral numbers included works of Chausson, Berlioz and Glazounoff.

Paul Gruppe, 'cellist, appeared at the Milwaukee Athletic Club and displayed matured artistry in a program devoted to Popper, Locatelli and others. Camille Plasschaert, Belgian violinist, and Frank Oglesby, tenor, were capable assisting artists.

The Lyric Glee Club in its first concert of the season, under the leadership of Arthur Dunham, gave evidence of continued artistic growth. Hadley's "Song of Marching Men," Jensen's "Murmuring Zephyrs" and shorter numbers were delivered with spontaneity. Ralph Thomas, tenor, was soloist, and sang excellently. Winogene Hewitt Kirchner and Erma Villmow ably assisted as accompanists. C. O. S.

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CHRISTMAS MUSIC STIRS PITTSBURGH

Flonzaleys Open Schedule of Concerts—Scholarship Awarded

PITTSBURGH, PA., Dec. 25.—Christmas music was heard in church, theater, and on the streets in Pittsburgh last night and to-day. Organized groups of waifs, some in costume, sang carols in the streets, and a program of carols sung by soloists from Calvary Protestant Episcopal Church was sent broadcast from the Westinghouse radiophone station last night. Carols and Yuletide masses were sung in the churches to-day.

The second season of the Pittsburgh Friends of Music was inaugurated on the afternoon of Dec. 18 in the Hotel Schenley, when the Flonzaley Quartet played Ernest Bloch's B Minor Quartet, and Haydn's D Major Quartet and won great favor. The Friends have increased their membership considerably.

The Hungarian Art Society of New York presented Duci de Kerekjarto, violinist; Clara Kury, soprano; Desider Antalffy, pianist, and Casper Szanto, tenor, in the Moose Temple Auditorium on Dec. 20. Kerekjarto and Antalffy included original compositions in their programs. The quartet gave recitals during the week in Homestead and McKeesport.

The Pittsburgh Musical Institute announces a violin scholarship award to Virginia Brookhart of Vandergrift, Pa., as a student showing the most natural talent and ability out of a large number of candidates. She will begin study with Gaylord Yost, head of the institute violin department. R. E. W.

At the concert of the Society of American Music Optimists held at Academy Hall on Sunday afternoon, Dec. 11, Minnie Carey Stine, contralto, introduced a new song by Eugen Putnam entitled "I'd Rather Have a Young Man." The song is still in manuscript. She was accompanied by Irene Grunberg.

The Cleveland Orchestra

NIKOLAI SOKOLOFF

CONDUCTOR

WILSON G. SMITH IN THE CLEVELAND PRESS, DECEMBER 16, 1921.

One could hardly imagine a better presentation than that of the Rimsky-Korsakoff suite with its oriental atmosphere, its languishing and voluptuous themes, rugged rhythms and clashing dynamics. Such playing has abundant claims to be heard in Boston, New York and Pittsburgh, whither our symphonists go in January.

Director Sokoloff is to be complimented and congratulated upon the obviously splendid artistic results he is achieving; results that place our orchestra far in advance of last season and juxtaposed with the leading orchestras of the country.

L. R. BOALS IN THE YOUNGSTOWN DAILY VINDICATOR, DECEMBER 9, 1921.

"The best concert ever," was the consensus of opinion expressed by the audience as it worked its way out of the Park Theater last night, after the first of this season's concerts by the Cleveland Orchestra. Under the inspiring

leadership of Nikolai Sokoloff the splendid resources of the orchestra were brought forth in a most gratifying manner, more deeply rooting our opinion that this orchestra has taken its place as one of the great orchestral organizations of the country. The various choirs are welded into a harmonious whole that is in accord with the highest of orchestral ideals. The strings speak with a single voice and a most ingratiating tone. The woodwinds have ranked with the very best in the country for two years, and the brasses have a velvet virility that is most satisfying. In performing on this wonderful instrument, the orchestra as a whole, Mr. Sokoloff conducts with a power and simplicity and a poise that denote profound musicianship. His reading of the symphony was finished and convincing. Personally, I never enjoyed Beethoven's Fifth so much as I did last night. The wonderful development of the first movement, the hauntingly beautiful themes of the next two, and the soul-stirring song of triumph of the Finale were all immensely impressive.

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Chicago Engrossed With Her Musical

Opera Draws on Répertoire in Sixth Week

Edith Mason Brings Lustre to Rôle of "Marguerite" and Achieves New Success in "Romeo and Juliet"—Galli-Curci Brilliant in "Traviata" and "Lucia"—Joseph Schwarz Takes Honors in Verdi Opera—Muratore Triumphs as "Romeo"

CHICAGO, Dec. 26.—Gounod's "Faust" took the place of the expected revival of "Salome" as the opening event of the second half of the Chicago Opera season and the sixth week of the engagement when the illness of Mary Garden caused the cancelation of the Strauss opera. It was the first "Faust" of the year, and the production had the disadvantages of a scratch performance. There were irregularities that further rehearsal would have eliminated, and the artists, with one exception, seemed to indicate the strain of their last-minute exertions. The exception was Edith Mason, who appeared as Marguerite for the first time with this company. Miss Mason was in excellent voice; the part is replete with just the opportunities that she can turn to best advantage, and she revealed the contrasts in character with warmth and feeling. The Jewel Song was well done, the singer catching the light, buoyant spirit of the air. The love scene reflected shifting lights of tenderness and emotion, and she rose to fine dramatic heights upon the death of Valentine. The effort was well sustained in the final acts, and Miss Mason merited the tribute she received.

Similar praise cannot be given the rest of the performance, and this not alone because of the evident haste with which it was staged. The casting is one of the anomalies of the Chicago Opera, with certain defects that are fundamental. Where the vocalism is beyond reproach, the acting fails to measure up to required standards; where the conception of the character is fitting, the vocal expression suffers. Particularly is this true of Baklanoff, whose voice cannot easily compass the lower tones which Gounod has provided for Mephistopheles. His is a gripping portrait of the devil, but his acting does not altogether atone for the smothered accents that dwarf the vocal effect.

With Muratore, the situation is the reverse. Never was his singing better; never did his voice sound more mellow and serene. Hector Dufranne as Valentine was not at his best. Irene Pavloska scored one of the bright successes with her Siebel; she sang and acted well, and the Flower Song drew forth salvos of applause. Marie Claessens was a capable Martha and Louis Derman sang the part of Wagner. Mr. Polacco held together as best he could the loose ends of the performance, and the occasional straying from the beaten path was no fault of his. The Soldiers' Chorus went with smoothness and vigor, and the orchestral work was admirable.

Galli-Curci Welcomed

The advent of Galli-Curci on Tuesday night was the occasion for a memorable performance of "Traviata." Chicago rapturously welcomed and lavished applause on its favorite throughout the evening. No less marked was the reception accorded Joseph Schwarz in his first appearance as the elder Germont, and Tito Schipa shared in the success as Alfredo. Galli-Curci's Violetta is too well known to require extended comment; suffice it to say that she surpassed herself in response to the warmth of her hearers, and her limpid tones were fired with unusual dramatic ardor and enthu-

siasm. Schipa strode the stage like a true cavalier; impetuous, frenzied, defiant and repentant in turn. His voice was a trusty barometer of his feelings, and he merited the ovation he received.

Mr. Schwarz was the surprise of the evening. A rôle that has customarily been somewhat overshadowed by the importance of other characters suddenly stood forth in overwhelming potency. The tragedy of the love of the infatuated son and the erring woman were reflected in his fervent singing. In gorgeous tones the artist limned the struggle, and at the conclusion of "Di provenza" the audience paid him a heartfelt tribute. Others in the cast were Alice D'Hermanoy as Flora, Jose Mojica as Gaston and Desire Defrere as the Baron. Mr. Polacco conducted skilfully. The ballet corps, with incidental dances by Andreas Pavley and Miss Shermon and Miss Ledowa added to the sum of a highly gratifying performance.

"Romeo and Juliet"

Muratore was heard in "Romeo and Juliet" on Thursday night, and Edith Mason made her first appearance here as Juliet. In rôles for which he is tem-

peramentally fitted Muratore has no equal, and Romeo fits him to perfection. He portrays the lover with infinite delicacy, rising by imperceptible degrees to passionate heights from which he pours forth a torrent of golden melody. His tonal shadings vary with each emotion—there is tenderness in his wooing, fury when Mercutio falls, and abject horror when he realizes that he must die. His climaxes were stirring and time and again the applause interfered with the action of the opera.

Miss Mason brought to her impersonation of Juliet greater warmth and intensity than she has previously demonstrated. Her Juliet was appealing and sincere; in her duets with Muratore her voice took on rich colorings.

Antonio Rocca made his début as Tybalt, displaying a clear tenor voice and intrepid manner. Alfred Maguenat made his first appearance of the season as Mercutio, singing blithely and making most of a none too grateful rôle. Margery Maxwell was given her first opportunity this season as Stephano. She made an attractive figure and sang well. Dufranne was a dignified Capulet and Nicolay was effective as the Duke. Mr.

Polacco spiritedly conducted the Gounod music.

"Lucia" with Galli-Curci

Galli-Curci in "Lucia" was the matinee attraction Saturday, and the soprano sang brilliantly. Her flute-like coloratura garnished the performance with lyric gems and she sang the Mad Scene with unwonted pathos. Each aria brought her warm applause. Tito Schipa made his usual passionate figure as Edgardo, becoming somewhat declamatory at times, but coloring the part with his fiery personality. The "Farewell" aria was tenderly given and he made of the Death Scene a powerful climax instead of a perfunctory summing up of the loose ends of the story. Rimini sang well as Henri, and Lazzari was a particularly sympathetic Raymond. Philine Falco's attractive personality graced the rôle of Alice, and Mojica was heard as Arthur. Pietro Cimini conducted.

"Aida" was repeated on Wednesday night, with Rosa Raisa in the title rôle, Pattiera as Rhadames, Cyrena Van Gordon as Amneris, Rimini as Amonasro, Cotreuil as the King and Lazzari as the Priest. Angelo Ferrari conducted.

"Tosca" was repeated Saturday night, with Rosa Raisa in the name part, Pattiera as Mario, and Baklanoff as Scarpia. Mr. Ferrari conducted.

EMIL RAYMOND.

Strauss Leads Chicago Symphony in Stirring Program of His Own Works

Claire Dux Receives Ovation as Soloist with Orchestra—Players Reach New Heights in Presentation of Great Works—Erika Morini Gives Remarkable Recital

CHICAGO, Dec. 24.—Richard Strauss carried a little in Chicago to give a profound and moving elucidation of his art through the medium of the Chicago Symphony. It was an afternoon of sheer beauty, in which a capacity audience at the Auditorium passed from one ecstasy to another as Strauss led the Stock forces through a splendid program. The composer did not seek to impose anything new on these players who had his music at their finger tips. He conducted quietly, tranquilly, almost subordinating himself to the enthusiasm of the men. Only in the climaxes did he seem to conjure up new fires and colorings with his swift beat. At the end of each number there was a tumult of applause.

Claire Dux Wins Audience

Dr. Strauss did not take all the glory of the performance unto himself, however. Claire Dux, soprano of the Chicago Opera, was the soloist, and received an ovation as great as that accorded to the composer-conductor. Her beautiful tones, her exquisite pianissimo made her work truly delightful. There was fire, warmth and mellowness in her singing, and her magnetic personality emphasized her vocal attractions. She gave first Agathe's aria from Weber's "Freischütz," in which her superb high notes rang clearly. Four songs by Strauss followed, each one a musical gem, polished to rare lustre and given a gorgeous setting by Mme. Dux. "Morgen" was a deliciously buoyant expression; "Wiegenlied" was sung with an individual note of rare intensity; "Freundliche Vision" and "Ständchen" evoked such applause that both had to be repeated. It was a personal triumph for Mme. Dux, and assured her a firm place in the hearts of the Chicago public.

"Also Sprach Zarathustra," one of the monumental Strauss works, opened the orchestral program. There was a clear revelation of the music, and colorings rich and harmonious to fit the changing

ideas. "Tod und Verklärung" was done majestically. The Love Scene from the opera "Feuersnot" brought an enchanting bit of melody to the program, with rich sentiment in its interpretation.

Plaudits for Morini

A violin recital by Erika Morini at Orchestra Hall on Sunday afternoon served to confirm the early impression of virtuosity which she conveyed upon her appearance as soloist with the Chicago Symphony. Animated and radiant with life, she held her audience from the first stroke of her bow. The Viotti Concerto in A Minor was played with ease and refinement of manner, and with many charming subtleties in interpretation. In the Bach G Minor Sonata Miss Morini played with dash and sparkle. Kreisler's arrangement of the "Chanson Indoue" by Rimsky-Korsakoff came next, with a Godard "Canzonetta" and a Mozart-Kreisler Rondo. A dashing performance of the "Faust" Fantasie by Sarasate concluded the scheduled numbers, and was followed by repeated encores. Emanuel Balaban at the piano provided capable accompaniments. E. R.

Vera Poppé Plays Own Suite in 'Cello Recital

CHICAGO, Dec. 24.—Vera Poppé is one of the few women artists who is proving the worth of the 'cello as a solo instrument, and an audience that filled Lyon and Healy Hall on Dec. 18 had opportunity to judge her as composer as well as performer. Miss Poppé played her own Suite of five pieces entitled "From a Sketch Book," skilfully written and reflecting changing moods. She plays with a singing, mellifluous tone and has a sweeping style.

The Lalo Concerto was taken at a swinging gait with full technical command and sonorous tonal quality. A Sonata by Boccherini was agreeable music and Miss Poppé warmed the old phrases to life with her vigorous interpretation. Numbers by Bach and Rameau revealed dignity, mental poise and firm execution.

A Rhapsody for 'cello and piano by Goossens, played with Richard Hageman, was a most interesting work excellently done.

Give Program of Sturkow-Ryder Works

CHICAGO, Dec. 24.—A program of compositions by Mme. Theodora Sturkow-Ryder was given by Carl Craven, tenor; Anne Hathaway, violinist, and the composer-pianist on Dec. 16. Mme. Sturkow-Ryder played her Suite in G Minor and the Fantasie Pastorale, the latter finding spontaneous favor with her audience.

Mr. Craven sang "The Travelers and the Bear" and "Wind and Sun," two fanciful numbers, and "Loneliness," "So Dear" and Chansonette, giving the group with excellent effect. Mme. Hathaway admirably played "Romance Heureuse" and "Rhapsodie Russe."

Flora Zygman in Piano Recital

CHICAGO, Dec. 24.—Flora Zygman, pianist, was successful in a recital at the Playhouse on Sunday, Dec. 18. Mme. Zygman possesses strength as a musician, and plays with technical ease and accuracy. The Scarlatti-Tausig "Pastorale" was given in fine style, and the Bach-Busoni "Chaconne" was brilliantly played.

A Chopin group demonstrated her mature qualities. There was grace and atmosphere in numbers which included the Ballade in A Flat and the Polonaise in the same key. Two short pieces by Scriabine and Albeniz's "Seguidilla" provided charming moments. The B Minor Rhapsody and Capriccio by Brahms were given with spirit.

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Riches During the Holiday Season

CARPENTER DEPICTS A "KRAZY KAT" TALE

Evokes Herriman's Fancy in
Amusing Light Ballet
Played by Stock

CHICAGO, Dec. 24.—These impressionistic days have sent the workers in melody and rhythm far afield in their search for inspiration. Comes now John Alden Carpenter to expound the musical values of the comic strip of the daily press. Having derived many a chuckle from the mishaps of "Mutt and Jeff" and the quaint cartoons of Goldberg, Hoban and Tuthill, he decided upon Herriman's "Krazy Kat" as the farthest removed from human understanding, and therefore the most suitable for transmutation into music. A ballet score is the result and this was given its first presentation by the Chicago Symphony at the Friday and Saturday concerts.

"Krazy Kat" is delightfully easy music to listen to; there is nothing of the abstract, metaphysic or the absolute. The story is told in the program to avoid possibility of misapprehension, and then the music starts to elucidate the pantomime. In the absence of the stage production, the explanatory notice may have been desirable but it was unnecessary. "Krazy Kat" tells its own story. There are somnolent strains at the beginning, excited passages as the plot takes shape, furtive nuances at the approach of the evil genius, and then the "Katnip Blues." There follows the inevitable catastrophe of the comic strip, sudden, flamboyant and dire in its results. The music slowly fades into melancholy rhythm. It is all artfully done, with lively syncopation and an occasional strident blare of trombone or sad wail of the oboe. An excellent number for the Christmas program.

Goldmark's Suite, "The Country Wedding," was the principal symphonic number, with the Prelude to Humperdinck's "Hänsel and Gretel," a Moszkowski Suite, a Liszt Rhapsody, and the Prelude to Saint-Saëns' "Deluge," in tribute to the composer who died this month.

EMIL RAYMOND.

Ivan Tarasoff Engaged by Chicago Musical College

CHICAGO, Dec. 24.—Ivan Tarasoff, teacher of Russian dancing, has been engaged by the Chicago Musical College as guest instructor in dancing for the summer master school. The classes will open with the regular summer session on June 2. Mr. Tarasoff studied for seven years at the Imperial Russian Conservatory, and was engaged immediately after his graduation by the Imperial Theater of Moscow. There he remained for thirteen years, during the latter por-

tion of the time acting as ballet master. He was engaged in a similar capacity by the National Theater of Christiania, and later led the ballet of the Boston Opera Company. For three years he was dancing instructor with the famous Diaghileff Ballet Russe. He is now engaged as private instructor in New York.

Ferrari Applies Fruits of Study in Conducting Wagner for Chicagoans



Angelo Ferrari, Assistant Conductor of Chicago Opera

CHICAGO, Dec. 24.—Angelo Ferrari, one of the assistant conductors with Giorgio Polacco at the Auditorium, is a notable addition to the Chicago Opera forces this season. It is Mr. Ferrari's first appearance as a conductor in the United States, and he has already been intrusted with several of the principal productions, notably "Tannhäuser" and "Aida."

Mr. Ferrari is equally at home in Italian and German repertoire. Especially has he given himself to the study of Wagnerian opera. At an early age he became a devotee of the German master, and is among those who think that his works should be rigidly interpreted. This has been evidenced at the Auditorium where the performance of "Tannhäuser" is said to reflect a closer adherence to the score than is usually manifest in American productions.

Mr. Ferrari made his debut as orchestra leader at the age of nineteen at the Teatro Comunale in Modena, Italy. He has conducted opera in Florence, Naples, Rome, Milan and the leading German and Italian art centers. He is a skilled pianist and also plays the cello. E. R.

Culbertsons Secure Muratore for Concert Dates

CHICAGO, Dec. 24.—A number of concert dates will be filled by Lucien Muratore, tenor of the Chicago Opera, under the direction of Harry and Arthur Culbertson of New York and Chicago. He has been engaged as soloist at the North Shore Festival at Evanston, the Ann Arbor Festival, a concert to be given at the Auditorium in Chicago by the Alliance Française, the Marshall Field Choral Society, and the Rock Island festival.

Musicians' Club of Women Gives Program

CHICAGO, Dec. 24.—Mrs. R. Alexander Anderson, soprano, appeared before the Musicians' Club of Women in Fine Arts Hall on Dec. 19, singing the "Caro Nome" from "Rigoletto," and other numbers. Mildred Brown, violinist, and Agnes Blaska, pianist, played the Pizzetti Sonata for piano and violin. Ruth S. Worthington, soprano, and Helen D. Costello, pianist, were also heard.

MABEL BEDDOE SOLOIST WITH MENDELSSOHN CLUB

Choral Forces Give Fine Concert—
Woman's Club and Artists'
Association Programs

CHICAGO, Dec. 24.—Mabel Beddoe, contralto, was soloist with the Mendelssohn Club at the first concert in Orchestra Hall on Dec. 15. Harrison M. Wild conducted the chorus in an exceptional program. Miss Beddoe sang with feeling two songs by Fauré and Koechlin, and displayed a colorful voice of generous range and fine quality. "To One Unknown" by Carpenter, and songs by Buzzi-Peccia and Marion Bauer formed her second group, and were received with much applause.

Chorals by Chadwick, MacDowell and Deems Taylor were given with satisfying musicianship and good interpretation by the club singers. Elmer J. Crabbs was the soloist in "The Nun of Nidaros" by Dudley Buck, and William E. Johnson sang the solo in Taylor's "Hame, Hame, Hame." Calvin F. Lampert was pianist and Allen W. Bogen was at the organ.

A double quartet of the Chicago Woman's Club gave Saint-Saëns' Christmas Oratorio at a public performance at the Second Presbyterian Church on Dec. 21. Those taking part were Mrs. Fieldcamp, Dorothy Rae and Miss Hypes, sopranos; Mrs. Lathrop Resseguie, Mrs. Wells and Miss Ray, contraltos; John Miller and Frank Barnard, tenors and Burton Thatcher and John Read, basses. Florence Hodge and Wilhelm Middel-schulte, organists, and Emma Osgood, harpist, furnished the accompaniments.

Walter Allen Stults and Monica Graham Stults were heard in vocal duets at a musicale of the Chicago Artists' Association on Dec. 13. Bernice Colby played a group of piano numbers. Miriam Davis, soprano; Geraldine Rhodes, contralto; Christine McCann, violinist, and Isabelle Yalkovsky, pianist, gave a program for the junior department of the Association on Dec. 19.

Edgar Nelson Heard in Holiday Concerts

CHICAGO, Dec. 24.—The holiday season has brought many engagements to Edgar Nelson, organist, of the Bush Conservatory faculty. Prominent among his appearances were those with the Apollo Club and the Swedish Choral Club at Orchestra Hall, a concert at Jefferson Park, and a concert at Orchestra Hall with Amy Emerson Neill, violinist. On Dec. 9 he appeared with Margery Maxwell and Arthur Kraft at a concert in the Illinois Theater.

Rollin Pease Soloist with Little Symphony

CHICAGO, Dec. 24.—Rollin Pease was soloist with the Little Symphony under the leadership of George Dasch at Irving Park on Dec. 16. He sang arias from "Pagliacci" and "Carmen" and a group of songs by American composers. The orchestra played movements from a Tchaikovsky Symphony and the Paderewski "Minuet."

Mae Graves Atkins Fills Engagements

CHICAGO, Dec. 24.—Mae Graves Atkins, soprano, of the faculty of Bush Conservatory, gave successful recitals at Goshen and Richmond, Ind., in December, and also was soloist with the Chicago Rotary Club. She will appear with the Birchwood Club on Jan. 9, and will give a recital at Kimball Hall on Jan. 19.

CHICAGO, Dec. 24.—Jaroslav Gons, cellist, was soloist at Ravenswood Church on Dec. 6, playing the "Cantabile" by César Cui, the "Chanson Napolitaine" by Casella, and a group by Popper. Carl Mathieu, tenor, sang the "Cavatina" from "Faust," and Elsa Kressman, soprano, gave the "Ave Maria" by Gounod, with cello obbligato by Mr. Gons.

Frances Paperte Plans Opera Success Without Aid of Training Abroad



Frances Paperte, Mezzo-Soprano of Chicago Opera Association

CHICAGO, Dec. 24.—To prove that American singers can win operatic success without the necessity of European training is the aim of Frances Paperte, mezzo-soprano of the Chicago Opera Association. Miss Paperte has received her entire musical education in Chicago. A year ago she attracted the attention of Mary Garden by her singing and last season won recognition in several appearances.

"I am going to try to gain my artistic success without the customary European reputation," declared Miss Paperte. "There is certainly more significance in being a member of the Chicago Opera than in belonging to the minor companies of Europe. The experience to be gained by contact with the famous stars here will be of far more advantage to me than travel abroad."

Miss Paperte made her first appearance this season in the rôle of Maddalena in "Rigoletto," with Edith Mason as the Gilda. She has demonstrated her ability in recital and concert work on many occasions. E. R.

In Chicago Studios

Chicago, Dec. 26.

Marjorie Beeler, Bush Conservatory student, has been engaged for a three weeks' concert tour in Nebraska in January. Mr. and Mrs. Karl Kaynor and Clay Hart have filled a week's engagement at Terrace Garden.

John C. Minnema, pupil of Boza Oumiroff of Bush Conservatory and conductor of choral singing, conducted the Byford Children's Chorus at Lyon and Healy Hall on Dec. 22, with Adeline Foss, pupil of John J. Blackmore of the Conservatory, at the piano.

Richard Czerwonky, head of the Bush Conservatory violin master class, has been appointed honorary head of the violin department of St. Teresa College, Winona, Minn. He will conduct examinations there in January. On Dec. 19 Mr. Czerwonky gave a successful recital at Lansing, Mich.

Carroll D. Kearns, vocal student of Edoardo Sacerdote of Chicago Musical College, is making a concert tour in Missouri. Olga Gates, a pupil of Mr. Sacer-

[Continued on page 39]

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Fitting Music's Masterpieces to Varied Scenes of the Film-Drama

David Mendoza, Associate Conductor at the Capitol Theater, Tells of the Difficulties of Synchronizing the Score—Resources of a Large Music Library Required to Provide Musical Mosaics for Motion-Picture Scenes

WHEN the latest history of one's favorite heroine of the motion pictures runs its elaborate course, one is not always analytic of the musical accompaniment, though it exchanges melodies as frequently as Gloria does her gowns. Yet the musical setting for each week's metropolitan feature-program necessitates a new ransacking of the theater's musical library, which in certain cases is more voluminous than that of a symphony organization. Something of the problems attendant upon the nice dovetailing of passages and movements from music ranging from master works in the sonata-form to the simple product of folk-consciousness, were recently discussed by David Mendoza, associate conductor at the Capitol Theater, New York.

"The musical accompaniment to a motion picture," he said, "is sometimes the product of two or three of the theater's conductors who work in collaboration. Several weeks before a picture is to be shown on any program, there is a 'private' view of it—for conductors only. As the scenes successively appear, the musical director of the theater, or his assistants, suggest the names of particular compositions appropriate in each case. The procedure is highly informal. Someone will whistle the air; the pianist, who knows nearly everything, strums a transcription. Notes are carefully made. After several showings, the skeleton of the 'score' is determined.

"Then comes the synchronization. One might suppose that the length of a scene's duration was determined by actual trial, watch in hand. There is an apparatus, however, which notes the number of exposures in a length of film. These are on the average eighty or more small 'still' pictures in a chain of film revolving during a minute. So that the computation is a simple matter of mathematics. In certain cases it is even advisable to sacrifice a part of the scene to the exigencies of the accompaniment.

"The 'score' is made up of the chosen pages, so assembled that cues are appropriately marked with titles or situations on the screen. There is usually but one orchestral rehearsal before the first performance, so that the programs on the first day of the week proceed somewhat experimentally in the matter of tempo. The conductor of the motion picture theater orchestra has to observe the time element with especial care. He comes to associate some cadence of the score with the completion of a gesture by the shadow-actors above him. Of course, he must accelerate or retard the accompaniment in time with the operator who turns out the tragedy or slapstick farce far up in the balcony. There is a bonus in many theaters for the operator whose 'turning' is neither too fast nor too slow."

A School for Conductors

Mr. Mendoza, who incidentally is probably the youngest conductor of an orchestra of symphonic proportions in New York, describes the motion picture theater as a place of opportunity for the aspiring leader. His entry into this field was made some five years ago. A New Yorker by birth, he studied the violin with Franz Kneisel. He was for two years first violinist with the Russian Symphony, and later played with the New York Symphony in the same capacity. Later he became concertmaster at the Rivoli Theater, New York; and subsequently filled the post of conductor at the historic Academy of Music in Fourteenth Street, now a cinema house under the Fox management. He was next appointed associate conductor at the Capitol.

"The film theater offers a training that is to be had otherwise only in the opera or symphony orchestra," says Mr. Mendoza. "The 'stock' overture has long been abandoned in these auditoriums for the symphonic excerpt, or other interesting work. These, of course, offer the



Apeda Photo

David Mendoza, Associate Conductor at the Capitol Theater

same opportunities for the 'reading' as the symphony program does. Then there is the opportunity for subordinating the orchestra to the solo voice or instrument and the co-ordinating of musical rhythm with the movements of the dancers in the ballet numbers. You see, it is a combination of every medium. While the pictures are showing, one must manage the climaxes appropriately to the action. The main thing is to blend the music with the drama, so that the auditor's eyes and ears shall not be at variance, and his attention distracted.

"Opera is, perhaps, the logical goal of the young conductor. Perhaps it lures more strongly than the symphony. Many of us feel that we are only biding our time and incidentally learning invaluable lessons. The impresario who is organizing a staff of conductors wants the experienced man; for one who knows his scores only by the aid of the study lamp, though he know them upside-down, may fail lamentably when it comes to the practical test. Now where is the American aspirant to get the experience which the innumerable small opera companies of Europe offer? The answer is, as I see it, in the film theater. And from these, I am confident, there will come an increasingly competent band of idealistic and ambitious conductors to take their place in the new régime." R. M. K.



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Marshal Foch Appreciation of Phoebe Crosby

At the Banquet and Reception tendered to Marshal Foch at the Vanderbilt Hotel, December 13th, by the American Legion, Miss Crosby was asked to sing by Major DeMerrier of Marshal Foch's staff. Accompanied by Lieut. Soubjon (a French Blue Devil), Miss Crosby sang the Tosca aria and a group of French songs, to the delight of the visiting guests.

Marked appreciation was manifested by General Pershing, Mr. Vanderbilt, who entertained, and a signed photograph of Marshal Foch, suitably inscribed, is among Miss Crosby's most cherished possessions.

62 W. 45 St. New York

Boston Hears Recital by d'Indy, Symphony Concerts, and "Messiah"

French Composer Appears in Piano Program of Early Classics—Monteux Introduces Rimsky-Korsakoff Work—"Mikado" Performed by Boston Society of Singers

BOSTON, Dec. 27.—Vincent d'Indy, after conducting a pair of Boston Symphony concerts in Boston and others on the trip of the orchestra to Canada, returned to appear in a piano recital of his own at the Copley Plaza, on Sunday afternoon, Dec. 18. As in his orchestral programs, Mr. d'Indy again chose to present the early classics. Such works as Rameau's "L'Entretien des Muses," and Rust's Sonata in F Sharp Minor, while perhaps comparatively dull to modern ears, nevertheless served a didactic purpose in illustrating the development of music in pre-Beethoven days. Two of the visiting pianist's works were also included in the program—one, a "Poème des Montagnes," expressive of the composer's love for mountains; and another, a Fantasia for Oboe on popular French airs. Georges Longy, first oboe of the Boston Symphony, assisted Mr. d'Indy in the performance of the latter work. Chabrier's "Pièces Pittoresques" closed the program. An audience of well-known musicians was present.

The Boston Symphony gave its ninth pair of concerts on Friday afternoon, Dec. 23, and Saturday evening, Dec. 24. The program commenced with the Overture to Massenet's "Phédre," not heard for many years at these concerts. In reverent memory of Saint-Saëns, the Adagio from his Symphony in C Minor was performed. For the first time at these concerts, Mr. Monteux introduced Rimsky-Korsakoff's "Night on Mount Triglav" from Act III of the opera-ballet "Mlada," arranged in concert form. Colorful and richly instrumented as the music is, the absence of stage illusion in this case renders the music fragmentary and discursive, notwithstanding the accompanying explanatory notes. For the closing work, Liszt's pretentious Symphony after Dante's "Divina Commedia" was presented with the assistance of a chorus of women's voices. The performance by the orchestra was characteristically brilliant.

The Handel and Haydn Society gave its Christmas week performances of Handel's "Messiah," on Sunday afternoon, Dec. 18, and Monday evening, Dec. 19. On account of the increased demand for these performances in recent years, the Society has adopted the policy of giving two successive presentations of the oratorio. To a great many these performances have become a Christmas institution; and have attracted many New Englanders who make an annual pilgrimage to Boston to hear the "Messiah."

The Society's policy of introducing new soloists every year brought forward a pleasing soprano, Grace Kerns. Frieda Klink, contralto, sang with impressive reserve and restraint. Lambert Murphy was an admirable tenor, whose singing was distinguished for its artis-

tic excellence. Fred Patton, bass, gave pleasure by his resonant bass voice of marked flexibility and expressiveness. The chorus, excellently trained by Mr. Mollenhauer, the able conductor of the Handel and Haydn Society, sang stirringly and fervidly. Successive years have brought a notable cohesiveness, precision, and responsiveness to the work of this chorus.

Kochanski, Now in Second Season Here, Played in Soviet Russia

(Portrait on Front Page)

PAUL KOCHANSKI, Polish violinist, who is now in his second season in this country, has repeated here the successes which distinguished his career in Europe. Albert Coates, the British conductor, now in America as guest conductor of the New York Symphony, persuaded Kochanski to come to America, and on this side urged George Engles, concert manager, to direct his tours. Scarcely a year ago the young Pole was an unknown quantity as far as the American concert-goer was concerned; to-day, he has a host of admirers in this country. Last spring after his New York debut, he established for himself a record of five return engagements in Manhattan in recital and with orchestra within the next four weeks.

Besides recital engagements this winter Kochanski will make twenty-four appearances with orchestras, including the Philadelphia Orchestra, the Boston Symphony, the New York Symphony, the Chicago Orchestra and the New York Philharmonic. He has to his credit in the first three months of this season twelve New York appearances.

Mr. Kochanski was born in Warsaw thirty-two years ago. He is a pupil of the Polish master, Emil Mlynarski, and of the Belgian, César Thomson, and is the possessor of the much coveted Premier Prix avec la plus grande Distinction de Bruxelles. Kochanski's American debut was made at the concert of the New York Symphony, Walter Damrosch, conducting, in Carnegie Hall, Feb. 14 last.

When nineteen years of age Mr. Kochanski made his London debut, and two years later he was appointed professor of the Conservatory of Music at Warsaw. He has appeared in concert in the principal capitals of Europe, and has toured France, England, Germany, Russia, Poland, Spain, Greece, Turkey and Egypt.

Mr. Kochanski is a professor of the Conservatory of Music of Petrograd which post he held from 1915 to 1918. Under the Soviet regime he was ordered

to appear in many public recitals and concerts in Petrograd, receiving in payment the food cards of the revolution. After two years he attempted to leave Russia, but was arrested at Kieff and commanded to serve as a professor in the Kieff Conservatory. Late in December, 1919, Mr. Kochanski succeeded in reaching Warsaw. There he gave several public recitals, and appeared fourteen times with the principal orchestras of Poland. In October, 1920, he reached London. There he gave four recitals and played with the London Symphony under Albert Coates.

Edwin Swain to Make Southern Tour

Current engagements for Edwin Swain, baritone, include a recital on Jan. 9 for the Woman's Club of Brooklyn and on Jan. 11 his appearing at a musical evening arranged by M. Louise Mundell for the Daughters of the American Revolution, also in Brooklyn. On Jan. 19 Mr. Swain sings for the Chiropean Society of Brooklyn. He goes to Rock Island, Ill., for a recital on Feb. 18. In March Mr. Swain will undertake a Southern tour, and will be heard in many cities in Florida, his native State. He is also booked for a recital in Providence, R. I., in April.

Ferrari Compositions Heard

Three consecutive programs of the Sunday recitals by Prof. Samuel A. Baldwin at the City College of New York have included examples of Gustave Ferrari's original compositions and transcriptions for organ. Marie Stapleton-Murray, soprano, sang Mr. Ferrari's "Le Sommeil" at her recital at the Town Hall. Mina Hagar, contralto, had his "Le Mi-roir" on a recent New York program. Margaret Sittig played Mr. Ferrari's Aria for violin at the concert of the Thursday Morning Musicales on Dec. 29. Mr. Ferrari gave a lecture-recital at the home of Mrs. Henry Blum on Dec. 11 and at the Museum of French Art on Dec. 13.

S. Hurok has received a radiogram from Mischa Elman, violinist, now touring Europe, indicating that his concert in Berlin on Dec. 21 was a complete success.

MILWAUKEE EXTENDS ITS SCHOOL MUSIC

Herman Smith Asks School Board to Pay for Tuition on Instruments

MILWAUKEE, Dec. 26.—What promises to be the most progressive move made in public school music in this city, has been suggested by Herman Smith, the new supervisor of music, who has asked the school board to pay for special group instruction of all instruments.

The plan has been indorsed by Superintendent M. C. Potter, and despite the scarcity of funds, is expected to be passed by the school board. The project is much the same as that of the Civic Music Association in its plea for special music instruction in the schools.

Mr. Smith's proposal is that the pupils pay ten or fifteen cents for their lessons, which will go toward a fund for buying instruments. Thus, the Board of Education will practically pay for the instruction, while the nominal sum paid by the pupil will provide the equipment. This instruction, however, would be limited to those not studying with private teachers.

Mr. Smith was formerly director of music in the Washington High School, and while there, the interest in music increased greatly. He has been head of public school music only since September, but already a new interest is being taken in the music.

Anna Pavlova and her ballet were presented by Marion Andrews at the Auditorium before an audience of more than 3000 persons. The applause was unparalleled and numerous recalls were given after each number. C. O. S.

Molière-Lully Ballet Revived in Paris

"Monsieur de Pourceaugnac," one of the more obscure ballets written by Molière with music by Lully, was given a revival at the Comédie Française in Paris on Dec. 14, as part of the program for celebrating the tercentary of the dramatist, according to a New York Herald dispatch. Much of the score was lost and from the remaining themes and fragments the work was reconstructed admirably by Raymond Charpentier. Like most of the Molière-Lully ballets, it was written in haste at the order of Louis XIV, but it contains much musical charm and several farcical situations. It was last given in Paris eight years ago.

Recital Audiences Hear Stickles Songs

Several audiences have lately heard songs by William Stickles, New York voice teacher and composer. Fred Patton, baritone, used "Take All of Me," from "Samoan Love Songs," at a concert given by the Young Men's Glee Club in Ridgewood, N. J., on Nov. 25. Alma Beck, contralto, sang "You will Forget" and "Take All of Me," both from the same cycle, at the concert of the Mozart Society at the Hotel Astor on Dec. 6. The program of the Biltmore Morning Musicales on Dec. 16 included "Who Knows?" a setting of a text from Omar Khayyam sung by Florence Easton, soprano, and "Take All of Me," sung by Paul Alt-house, tenor.



Photo by Fernand de Guedre, Chicago

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—New York Evening Mail.

"Frances Paperte, in this part, was just right in all respects, vocally and otherwise."

—Brooklyn Standard Union.

"Miss Paperte sang with a flexible voice of great charm and purity of intonation."

—New York Evening Post.

"A voice rich in quality and wide of range."—The Morning Telegraph.

"Frances Paperte sang with much taste and polish. She has an excellent voice."

—Brooklyn Daily Times.

"Frances Paperte has a lovely voice and made a good impression."

—Brooklyn Citizen.

"Her voice is of pleasant quality."

—Chicago Herald and Examiner.

"Frances Paperte made a pleasing Maddalena to the eye, acted the part well."

—Chicago Evening Post.

"Her tone was charming."

—Chicago Evening American.

AUDITORIUM THEATRE, CHICAGO

Leila Topping Gleans Rich Impressions of West in Recent Tour



Leila Topping, Pianist

Leila Topping, pianist, has returned to New York from an extensive tour in the West, and her impressions of that part of America are so glowing that she hopes to see it again as soon as her musical engagements will allow her to do so. Miss Topping proposes to feature in the coming season her recitals of Russian music with which she has become identified in New York. These re-

citals have been given before schools and women's clubs throughout the East with continued success; and many audiences owe to her, as a result, their first acquaintance with the national spirit of Russia. Interest in these programs is enhanced by her talks explanatory of the music, her auditors being enabled in this way to obtain a clearer grasp of its character. Miss Topping will also appear this season with Vladimir Dubinsky, 'cellist, in joint recitals of modern Russian and classic music. She has reopened her New York studio on Thirty-fifth Street. She is under the exclusive direction of Harry H. Hall, New York manager.

LOUISE HOMER IN RICHMOND RECITAL

McCormack, Elly Ney, and Metropolitan Opera Quartet Also Give Interesting Programs

RICHMOND, VA., Dec. 24.—Louise Homer, contralto, was presented in concert in this city on Dec. 6, under the management of Mrs. Wilson Greene. The artist, a favorite in Richmond, disclosed again richness of tonal quality in a program that included the Handel aria, "He Shall Feed His Flock"; the "Mignon" Gavotte, and numbers by Respighi, Reichardt and her husband, Sydney Homer. Eleanor Schieb was a musically accompanist.

John McCormack, tenor, was heard in recital here on Nov. 29. The artist was given a cordial reception. Donald McBeath, violinist, was a capable assisting artist.

A notable recital in many ways was that given by Elly Ney, pianist, on Nov.

15, under the auspices of the Musicians' Club. Beethoven's "Sonata Appassionata" was played with poetic fervor.

The Metropolitan Opera Quartet, comprising Frances Alda, soprano; Carolina Lazzari, contralto; Charles Hackett, tenor, and Renato Zanelli, baritone, presented an attractive program on Nov. 18.

A recital of interest was given in the Women's Club auditorium on Dec. 5 by Vivienne Cordero, violinist, and Audrey Cordero, pianist, both scholarship pupils of the Peabody Conservatory. They are granddaughters of a former professor of the Madrid Conservatory.

G. W. J., Jr.

TERRE HAUTE'S NEW CLUB

Choral Organization Makes Début in "Hiawatha"

TERRE HAUTE, IND., Dec. 24.—The new choral club of mixed voices, one of the activities of the music section of the Women's Department Club, has made its début in a performance of Coleridge-Taylor's "Hiawatha" at the First Baptist Church. The performance had many points of merit. Solo numbers were given by Edna Cogswell Otis, soprano, whose music included "Ask Not," her song which last year won the \$100 prize given by Grace Porterfield Polk for the best song written by an Indiana composer; Amelia Meyer, organist; John Sapp, violinist, a young student of great promise at the DePauw University School of Music, and Perry Rush, tenor, also from Greencastle, who has a pure lyric tenor voice of great possibilities, and was warmly applauded for "Onaway, Awake."

The club is an outgrowth of the Ladies' Chorus, organized last season by Gladys Jolley, and conducted by her until her removal to Los Angeles a few months ago. The new society has been increased to fifty voices, and its conductor is Edna Cogswell Otis of Greencastle. The work the new organization has already accomplished under her able leadership, after only nine weeks of rehearsals is surprising.

Mary Watson, pianist, gave a delightful program during the music period of the Open Forum on Sunday evening.

Illingworth Returns from Mid-West Tour

Nelson Illingworth has returned to New York from a Middle Western concert trip, during which he appeared in the Purdue concert course in Lafayette, Ind., and in the Knox Conservatory Course, Galesburg, Ill. He also gave a concert before the Wednesday Club of Harrisburg, Pa., and recitals in Cleveland, Chicago and Madison, Wis. In January Mr. Illingworth will make a Southern tour and will be heard extensively in the East and Middle West during the remainder of the season. Next year he will visit the Pacific Coast.

Casini Acclaimed on Tour

Gutia Casini, 'cellist, in his tour for the second season as assisting artist with Frances Alda, has been received with marked favor. At the last concert given at Burlington, Vt., under the Dow management, he was greatly applauded for his solos.

Cincinnati Symphony in New Setting of Negro Spirituals

CINCINNATI, Des. 24.—The Cincinnati Conservatory, conducted by Pier Adolfo Tirindelli, gave its second concert of the season on Dec. 15, presenting for the first time an orchestral treatment of familiar Negro spirituals arranged by Clarence Cameron White. Mr. Tirindelli's "Elegie," written in memory of

Enrico Caruso, was repeated by request. The soloists were Lydia Cleary of Cincinnati, pupil of John A. Hoffman; Doris Devore of Parkersburg, W. Va., pupil of Frederic Shailer Evans, and Edith Miller of Johnson City, Tenn., pupil of Mr. Tirindelli.

Musicians Sue National Symphony for Alleged Contract Violation

Eight musicians, former members of the National Symphony, which was merged this season with the New York Philharmonic, have begun suits against the National Symphony in the New York State Supreme Court for amounts totaling \$38,000. Subpenas in the case were served on Alvin H. Krech, treasurer of the defunct orchestra. The plaintiffs, Ferdinand del Negro, Alexis Kudische, Joseph Krausse, Glorian Wittman, Ludwig Strazinski, David Reggel, Vincent Bueno and Pierre Gentile allege violation of contracts employing them for forty weeks each during the "last two professional years" or the winter and summer seasons of 1920-21. They charge that they were denied employment in twenty open air concerts given during the summer season at the Stadium of the College of the City of New York and at thirty indoor performances.



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Philip Hale, Boston Herald, Dec. 10, '21
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"Pietro Cimini knows Verdi and succeeded in interpreting the score so that none of its beauty was lost."—Paul R. Martin, Chicago Journal of Commerce.

"Pietro Cimini conducted and led the orchestra through the difficult 'Otello' score with superb authority and command. The audience welcomed him heartily at each appearance, a just homage to a modest but very excellent artist."—Herman Davies, Chicago Evening American.

"Mr. Cimini conducted well and held all his forces with a firm hand."—Karlton Hackett, Chicago Evening Post.

"Cimini conducted with welcome vigor and authority."—Eugene Stinson, Chicago Daily Journal.

"Mr. Cimini conducted with sympathetic appreciation for the music and with a firm grip on his forces."—Karlton Hackett, Chicago Evening Post.

"Cimini conducted with vigor and assurance."—Eugene Stinson, Chicago Daily Journal.

"Pietro Cimini, conducting, is a splendid orchestral setting to this most gorgeous of all operatic scores."—Paul R. Martin, Chicago Journal of Commerce.

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DESTINN IN RECITAL IN PORTLAND, ORE.

Local Artists in Long List of Concerts—Choir Sings in Hospital

PORTLAND, ORE., Dec. 24.—Emmy Destinn, soprano, gave a recital in the Hellig Theater on Dec. 7 before a large audience. Besides four arias, Mme. Destinn gave a program of songs. Her greatest successes were in the "Un Bel Di," from "Madama Butterfly," Dvorak's "Songs My Mother Taught Me," Schubert's "Der Wegweiser," "Bound," by Botsford, and "Cradle Song" by Catherine Dyer Bowling. The accompanist was George Lapeyre. This was the second concert in the Steers-Coman series.

Devoting its meeting to "Opera in America," the Monday Musical Club at its session on Dec. 12, heard a lecture on this topic by Evelyn McFarland McClusky. Numbers were presented by Eloise Hall Cook, soprano, and Mrs. Walter R. May as accompanist. Hostesses for the day were Mrs. J. Lewis Ruhl, Mrs. W. Franklyn Locker, Mrs. Ethel Edick Burr, Mrs. Ora C. Baker and Elizabeth Johnson.

The MacDowell Club presented John B. Siebert, tenor, head of the vocal department of the School of Music, University of Oregon, in a program on Dec. 6, at the Hotel Multnomah. Leland A. Coon, also of the university, played the accompaniments, and both artists were cordially received.

The Mignon Chorus of twenty-five voices, conducted by Ellen Honerg Tripp, and the Portland Women's Quartet, composed of Miss Tripp, Bertha Ellingbo, mezzo-soprano; Josephine Knutson, and

Jessie Hammond, gave a concert at the Municipal Auditorium under city auspices. Frederick W. Goodrich was at the organ.

The Orpheus Male Chorus, of which William Mansell Wilder is conductor, cheered the hearts of the patients and attendants at the Good Samaritan Hospital in a program of choruses on Dec. 4. Among the choruses sung were "Carry Me Back to Old Virginny," "Down the Street" (Mason), and "Honey Town" (Parks). Each patient's door was left open, and the music was enjoyed exceedingly. In each corridor the singers were greeted with cries of "Many thanks! Come back soon, won't you?" Mr. Wilder and his boys promised that they would.

The Cadman Musical Club, at its meeting on Dec. 6, at the home of Mrs. Harold C. Bayley, reviewed biographies of some of the old Italian masters, papers being read by Mrs. George E. Jeffrey and Mrs. D. S. Hunt, and their music was illustrated by Mrs. Charles Campbell, Mrs. Richard Mulholland, Mrs. Bayley, Mrs. Paul Rosberg, Mrs. Jeffrey, Mrs. C. M. Shipley and Mrs. Llewellyn Taylor.

Margaret Earl and Marguerite Lee were presented in recital by Virgil Isham, pianist, before the Schumann Society on Dec. 6. They were assisted by Roy Marion Wheeler and Hazel Vradenburg, violin pupil of Frank Eichenlaub.

A Grieg program was presented before the Monday Study Club, under the direction of Mrs. Rose Coursen-Reed. The soloists were Mrs. Rose Friedle Glanelli and Mrs. Bernada Harry Henderson.

Rex Underwood, head of the violin department of the University of Oregon, was presented at the Street Vocal Art Studios, together with Mrs. Jabe Thatcher of the same institution. Mrs. Jane Burns Albert, George Hotchkiss Street and Paul Gelvin also appeared.

The Portland Symphony is issuing coupons for three Friday night popular concerts at a low price, to be given as Christmas gifts.

CONCERTS IN PASADENA

Rose Florence Appears on Return from Europe—Male Choir Heard

PASADENA, CAL., Dec. 24.—Rose Florence, mezzo-soprano, and Reginald Bland, violinist, with Uda Waldrop as accompanist, presented an interesting program on Dec. 12 at the Hotel Maryland. Mme. Florence, who is the wife of Commander Thomas D. Parker, U. S. N., retired, was formerly Miss Florence Bland of Pasadena, and is the sister of Mr. Bland, who is concertmaster for the Pasadena Community Orchestra. Her voice is of good quality, and she has studied in America and Europe, and recently sang in Geneva and Paris. She was presented here by arrangement with L. E. Behymer of Los Angeles.

The Cauldron Singers, fifty male voices, conducted by Roy V. Rhodes, opened their eleventh season with a successful concert on Dec. 13 before a large audience at the Hotel Maryland. Lawrence Tibbet of Los Angeles, baritone, was principal assisting artist, with Clifford Biehl also singing the solo part in Buck's "King Olaf's Christmas," one of the features of the program. Marjorie Hicks and Laura Powell were the accompanists.

The Pasadena Community Orchestra will present two soloists for each monthly recital this season. Only artists identified with the musical life of Pasadena will appear.

M. S.

RUSSIAN MUSIC FEATURED

Gorokhoff's Church Choir an Attraction at Smith College, Northampton

NORTHAMPTON, MASS., Dec. 24.—Russian church music by a student choir trained and conducted by Ivan T. Gorokhoff, has been a feature of especial interest and beauty in the Sunday vesper services at Smith College during the last three years.

Through the influence of Charles R. Crane of New York and Chicago, who had become enthusiastic over the church music of Russia during a prolonged residence in that country, Mr. Gorokhoff was induced to leave Moscow in 1912 and train a choir for the Cathedral Church of St. Nicholas in New York. Bringing with him three basses and three tenors, he gathered the rest of his material for a choir of thirty male voices from New York boys of Russian parentage. Two concerts were given in New York, and from 1913 to 1918 with his choir he toured the Eastern and Middle Western States and Canada. At the invitation of President Neilson, Mr. Gorokhoff came to Smith College. Although handicapped by the changing make-up of his choir at Smith and the small amount of time the busy college girls are able to give to rehearsals, Mr. Gorokhoff is enthusiastic and optimistic about the results of his present work.

He considers that American composers do not know how to write music for choirs, as they always think of the organ, he says. In Russia, on the other hand, there are no organs, and the composers

write music with strong support and accompaniment. The distinguishing feature of Russian church music, he declares, is intensity of spirit and emotion. He tells how Rachmaninoff once asked him to perform one of his arrangements of music for the services with an American choir, and how he had to refuse because it would have been impossible for him to get the real spirit of the music. That Russian choirs have this spirit, he says, is due to the fact that they are trained in the churches from early youth.

Mr. Gorokhoff has recently edited and had published by the H. W. Gray Company some arrangements of the Russian Church music with English words, and will use these at Smith.

NEW ALBANY CONCERTS

Male Choir and Treble Clef Club Sing Christmas Music

NEW ALBANY, IND., Dec. 24.—Christmas concerts were the events of last week. The first was given by the Male Chorus of twenty-four voices, under the leadership of Bertram Heckel, as the club's closing event for 1921. The capacity audience at the Masonic Temple gave proper tribute to the admirable choral work. Mrs. Ruth Shrader Kirk, violinist, the soloist, received an ovation. Accompanists were Olive Shrader and Otto Everbach.

The Treble Clef Club of sixteen voices, conducted by Elsie Hedden, gave its second chorus at the Temple, with Williams Layne Vick, tenor, as soloist. The large audience was well pleased both at the work of the chorus and the soloists. Ella Lawrence Gardner accompanied the soloist, while Hilda Dettlinger acted in a similar capacity for the club.

H. P.

Piastro Appears on Phoenix Course

PHOENIX, ARIZ., Dec. 24.—Mishel Piastro gave a recital at the High School Auditorium, Dec. 2, under the auspices of the Musicians' Club. Mr. Piastro is the first instrumentalist to appear in the Artists' Series and demonstrated to the large audience that he is a violinist of more than usual ability. The Lalo "Spanish" Symphony and Wieniawski's "Carnaval Russe" were received with especial enthusiasm and several encores were demanded.

H. M. R.

Riccardo Martin Sings in Huron

HURON, S. D., Dec. 24.—Riccardo Martin, tenor of the Chicago Opera Association, sang to large audiences in two recitals here during the recent Teachers' Convention. The programs, given under the auspices of the Commercial Club and the School of Music of Huron College, included songs by American composers.

Great Audience Greet's Sousa's Band in Denver

DENVER, COL., Dec. 27.—John Philip Sousa conducted his band in a concert recently in the Auditorium, before an audience estimated at nearly 8000 persons. The applause was unstinted throughout the concert.

J. C. W.

LONDON STRING QUARTET ON VISIT TO SAN JOSE

Chamber Music Organization in Dvorak and Beethoven Quartets—Local Artists Aid Benefit Fund

SAN JOSE, CAL., Dec. 26.—The London String Quartet gave a memorable concert on Dec. 15, in the Auditorium of the State Teachers' College, as the third number in the Colbert Concert Course. The unity of spirit in its playing was seen in the Beethoven Quartet in E Minor, Op. 59, No. 2; in Dvorak's Quartet in F, Op. 96 and in sparkling shorter numbers by Joseph Speaight and Percy Grainger. This proved one of the most successful concerts in the series.

For the benefit of the Elks' Empty Stocking Fund, a splendid production of "Sho-Gun" was presented at the Victory Theater. The houses were sold out for the performances which were given under the direction of Dr. Charles M. Richards, conductor of the Elks' Concert Orchestra, and Fred Carlyle, coach. A capable cast included Mrs. Howard Tenyson, Cleo Parmalee, Chester Harold, John Gribnet, Joe McGinty, Ethelene Dismukes Treadway, Athene Desimone Field, Charles Kemling, Henry Murgotten, William Pengilly, W. D. Gordon and Claude Argall. The performances brought \$5,000 to the fund.

Howard H. Hanson, winner of the Prix de Rome, has returned to Wahoo, Neb., preparatory to his departure for Rome. His work at the college has been divided between Charles Dennis and Miles A. Dresskell. Prior to his departure, Mr. Hanson was elected to honorary membership in the Santa Clara County Branch of the State Music Teachers' Association.

M. M. F.

MANY CONCERTS BRIGHTEN HOLIDAYS IN FORT WORTH

Visiting Artists Appear in Schedules of Local Clubs, and Children Give Christmas Program

FORT WORTH, TEX., Dec. 24.—The holiday season finds music active in Fort Worth. The Harmony Club has had three successful concerts out of its schedule of fifteen for the season, the artists presented being Cyrena Van Gordon, Louis Graveure and Mr. and Mrs. Josef Lhevinne. This was Josef Lhevinne's second appearance here, and Mme. Lhevinne's first concert in Fort Worth, and both artists were greeted with emphatic favor. Encore after encore was demanded.

Mme. Van Gordon and Louis Graveure delighted audiences at morning musicales.

The Reed Millers gave a concert to open the Euterpean Club series. The second of the series was given by the Gray-Lhevinnes.

The Harmony Club's juvenile branch, which has nearly fifty members ranging from six to fourteen years of age, was heard in a Christmas program which proved delightful.

The third Music Memory Contest in the public schools will start at the beginning of the year under the immediate direction of Miss A. C. Lochhead, supervisor of music, and with the support of the music clubs and the Fort Worth Record, which has materially assisted in financing all such contests given in this city.

C. G. N.

"The Messiah" Performed by Cornell Oratorio Society

CEDAR RAPIDS, IOWA, Dec. 24.—The Cornell Oratorio Society conducted by Frank H. Shaw, recently gave its nineteenth annual performance of "The Messiah" in Mt. Vernon. The chorus of more than 200 members including many Mount Vernon town people, was especially well trained this year. The house was packed, with many people having to stand.

The Oratorio Society was assisted by Annie Pierce, soprano; Alice Moncrieff of New York, contralto; John Conrad, tenor; Herbert Gould of Chicago, bass; Clara Eness, pianist; Horace Miller, organist, and the Cornell Orchestra.

M. D.

MIRACLE PLAY PRODUCED

Palo Alto Greets Parker Work—Recital by Piastro and Mirovitch

PALO ALTO, CAL., Dec. 24.—A notable event in the history of Stanford University was the production of Horatio Parker's miracle play "The Dream of Mary." The performance, said to be the first of this work in the West, was given on Dec. 11 in the Memorial Chapel of the University, and was inspiring in its effect.

The tableaux, which were highly artistic, were staged in the chancel of the church, while the musical forces were assembled in the choir loft at the rear of the chapel. The children's chorus occupied the front pews in the congregation to represent the medieval audience assembled to witness the play as given in the fourth century. Some remarkable effects were obtained as a result of the distance between the chorus of children and the University Choir in passages where the choristers alternated. The costuming and lighting effects were excellent; and the chapel with its famous mosaics and art windows illustrating Biblical history, made a unique setting.

Ruth May Friend, soprano, and Redfield Sears, bass, were the solo singers,

and Mrs. Guy S. Farrington of San Francisco, took the chief role, that of an Angel, sustaining it with marked success. Warren D. Allen was the conductor, and Gordon Davis, as dramatic coach, was assisted by Dr. Gardner. Ruth May Friend, soprano, and Redfield Sears, bass, were the soloists. The University Choir and a chorus of children recruited from the schools and churches of Palo Alto interpreted the choral score, while the orchestra was composed of men from the San Francisco Symphony. Myrtle Shafer was the organist. All the members of the University assisted in the production. The chapel was thronged for the performance. It is the intention of the directors to present "The Dream of Mary" at least once every three years.

The Peninsula Musical Association's season opened with a recital by Mishel Piastro, violinist, and Alfred Mirovitch, pianist. Mr. Piastro won especial praise for his display of technical virtuosity.

Esther Houk Allen, contralto, and Redfield Sears, bass, gave a successful recital at the Palo Alto Women's Clubhouse. The program was made up of solos and duets, closing with traditional Christmas carols. A large number of American composers were represented on the interesting program. Warren D. Allen was the efficient accompanist.

M. M. F.



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LONG BEACH GAY FOR MUSIC WEEK

Californian Tourist Resort Engages in Carnival of Song

LONG BEACH, CAL., Dec. 24.—Long Beach has celebrated its second annual Music Week, which surpassed that of last year. Community Service again sponsored the celebration, and all the fraternal, patriotic, civic and social clubs, churches, music houses and merchants of the city shared in the 200 events of the week from Dec. 3 til Dec. 11.

A "Banquet and Jinks" on the evening of Dec. 2, formed the prelude to the celebrations. There were 125 guests, including many from Los Angeles. The invitation in verse was written by Alice M. Griggs, MUSICAL AMERICA correspondent.

The city was exceptionally gay during the week, about 15,000 tourists taking their part in the festivities. A street parade which opened the celebration was headed by the Municipal Band, of which Osa C. Foster is conductor; and among those who took part were W. W. Pangburn, secretary of Community Service, Inc., New York City; Jerome B. Pendleton, district representative of Community Service for California; Alexander Stewart, music specialist for Community Service; Wilbur K. S. Ross, executive secretary for Long Beach; the Executive Board of the Music Committee comprising Mrs. Claude Z. Anderson, chairman; E. E. Tincher, vice-chairman; Mrs. Sara Janes Simmons, secretary; Mrs. Alice M. Griggs, press and publicity; Maude E. Homer, Ethel Willard Putnam, L. D. Frey, J. D. Brown, Marshall, S. F. Du-

Ree, superintendent of Public Recreation; chairman for parade, R. R. Hatfield, and members of various local organizations. In the evening a carnival was held on one of the amusement piers. Those who took part were costumed to represent composers and musical compositions, and well-known songs were dramatized.

There were special programs in the churches on Dec. 4, and in the afternoon the first concert was given in the Municipal Auditorium, by the Choral-Oratorio Society, of which Clarence E. Krinbill is conductor. The closing concert on Dec. 11, was also of a choral character, given by the Lyric Club, William Conrad Mills, conductor. One other choral concert was heard, that on Dec. 8 by the Women's Music Study Club, L. D. Frey, director.

Hollywood, thirty miles away, sent 500 people for "Hollywood Night" when an entire program by visitors from that center was given in the Municipal Auditorium. Among the Hollywood party were Mrs. J. J. Carter, president, Hollywood Community Chorus; Dr. Allan Shore, president, Hollywood Board of Trade; Mrs. H. T. Wright, president, Hollywood Women's Club Chorus; Hugo Kirchofer, conductor of the Community Chorus and other organizations; Hollywood-Vermont Community singers, Mr. Vandergriff, leader; Hollywood Community Orchestra, Jay Plowe, conductor; American Legion Band, Hollywood Post No. 43, J. Elliott, bandmaster; Apollo Club, Carrie Jacobs-Bond, composer, and Wedgewood Nowell, moving picture artist, who sang their own compositions, and Inez Jacobson, accompanist.

The Los Angeles Philharmonic Orchestra, presented by William Conrad Mills, gave an excellent concert during the week under the baton of William Henry Rockwell.

The Music Teachers' Committee, com-

prising Helen M. Sargent, chairman; Abby de Avirett, A. O. T. Astenius, Carlton W. Wood, Lincoln D. McCoy, William Conrad Mills, L. D. Frey, Mrs. Hermine T. Gaisford, Ethel Willard Putnam, Pauline Farquhar, Lucy E. Wolcott, Bernice Beal, Miss Nielsen, Mrs. Alice Durham, Charles Ford, Mrs. Ralph Oliver and Mrs. Williams, sent letters to every music teacher in the city suggesting pupils' recitals. Forty teachers sent in names, and from these were selected the

numbers for four programs, there being no hall available for any more. Three of these concerts were given in the George Washington School Auditorium and one at the Municipal Auditorium, and all showed fine work on the part of teachers and pupils.

Chorus singing in the industrial plants and stores, and special programs at the men's and women's club meetings added materially to the interest of Music Week.

ALICE M. GRIGGS.

HERTZ FORCES IN STRAVINSKY MUSIC

San Francisco Hears Russian Composer's Suite—Visiting Artists' Recitals

SAN FRANCISCO, Dec. 23.—The San Francisco Symphony concerts, a recital by Emmy Destinn, and one by Mishel Piastro and Alfred Mirovitch were the chief events of last week. In the Symphony program, given on Dec. 9, and repeated for the most part on the afternoon of Dec. 11, Alfred Hertz, the conductor, played the "Fire Bird" Suite of Stravinsky, and its fiery and colorful character clearly impressed the audience. Mr. Hertz is satisfied with the reception it received and confident that with the introduction of similar new works later in the season, Stravinsky's work will become more popular here. There was great applause for Mendelssohn's A Minor Symphony, admirably interpreted. Schumann's "Manfred" Overture was played as a tribute to the memory of Oscar Weil, who died recently.

Mme. Destinn, who appeared on Dec.

11 at the Curran Theater, met with a cordial reception, the warmth of tone and directness of appeal in her singing stirring the audience. Her dramatic fervor was amply illustrated in an aria from "Tannhäuser." Arias by Mozart and Handel were also sung, and some Czech songs were so tenderly interpreted that the singer had to give two extras for this group. George Lapeyre was a sympathetic accompanist.

Mr. Piastro and Mr. Mirovitch appeared in a joint recital at the Scottish Rite Hall on Dec. 8. Lalo's "Symphonie Espagnole" was one of the features of the program. Mr. Piastro played with virile style and adequate technique Schubert's "Ave Maria," a "Hungarian Dance," by Brahms, Wieniawski's "Russian Carnival," and other music; and among Mr. Mirovitch's solos were five Chopin numbers, Liszt's Sixth "Hungarian Rhapsody," and a Minuet of his own.

A San Francisco flautist, Christine Howells, appeared as soloist with the California Theater Orchestra at its thirty-ninth Sunday morning concert. There was an easy flexibility in her playing of Briccialdi's "Il Vento," Chopin's "Minute" Waltz and an Allegretto by Godard.

MARIE HICKS HEALY.



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HUBERMAN SOLOIST WITH GANZ FORCES

Breaks Single-Encore Rule— Suite by Moszkowski in Symphony Program

ST. LOUIS, Dec. 23.—Bronislaw Huberman, violinist, is the first artist for a long time to break the single encore rule with the St. Louis Symphony, and this he did by his magnificent playing at the fifth pair of concerts last week in Tchaikovsky's Concerto in D. He is one of the finest soloists heard here in many a day. Rudolph Ganz, conductor, also came in for a material share of the applause, particularly in the way in which he read the score of Brahms's Symphony in F, No. 3. The tonal beauties of this lovely work were given with intense fervor. Mendelssohn's "Fingal's Cave" Overture opened the program, and the orchestra also played the Prelude and Liebestod from Wagner's "Tristan and Isolde."

At the symphony concert on Dec. 18, a performance of Moszkowski's Suite in F was conducted by Mr. Ganz and warmly applauded by a large audience. The overture to "Hänsel and Gretel," two Schumann numbers, and the Weber-Berlioz "Invitation to the Dance" completed the orchestral part, and a few familiar extras were also played. Doris Kessner, soprano, sang an aria from Meyerbeer's "Robert the Devil," and a group of songs by Spross, Fourdrain and Campbell-Tipton.

Victor Herbert has conducted a special orchestra for a week at the Grand Central Theatre. The program included a group of his own compositions.

H. W. C.

Recitals in Lancaster

LANCASTER, PA., Dec. 23.—A program entitled "Musical Moments" was presented in the New Fulton Theater by Elsa Meiskey, soprano; Grace E. Smith, dancer; Alix Einert, cellist, and Julietta Hiemonz, accompanist. A series of solo numbers for these artists; a song and dance interpretation of Salter's "The Cry of Rachel" by Mrs. Meiskey and Miss Smith, and the ensemble interpretation of "Indian Love Lyrics" by Finden were features of the entertainment. The State president of the Pennsylvania Federated Music Clubs, Elizabeth Hood-Latta, appeared in a costume recital, under the auspices of the Musical Art Study Club in Shreiner Auditorium. Four groups of songs were admirably sung.

A. I. M.

Edith Thompson, Pianist, Heard in Beverly, Mass.

BEVERLY, MASS., Dec. 27.—Edith Thompson of Boston, pianist, was heard in recital in St. Peter's Parish House, on Dec. 16, before an enthusiastic audience. Her program consisted of compositions by Mozart, Gluck-Brahms, Rameau, Mendelssohn, Chopin, Scholze-Evler, Palmgren and Liszt. The admirable gifts of the artist were apparent through the entire program. Miss Thompson's playing was characterized by excellent balance of tone, combined with taste and fluency.

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ROCHESTER STIRRED BY GABRILOWITSCH'S FORCES

Detroit Symphony Applauded in Fine Program—Eastman Quartet Gives Concert

ROCHESTER, N. Y., Dec. 22.—Rochester was roused by a visit of the Detroit Symphony. Ossip Gabrilowitsch's forces gave a brilliant concert on Dec. 13 at Convention Hall, and impressed the audience by a fine performance of Tchaikovsky's Fifth Symphony, and other works. At the end of the program, the applause continued persistently till Mr. Gabrilowitsch gave an encore, repeating the Scherzo from Mendelssohn's "Midsummer Night's Dream" music. The Tuesday Musicale Club was responsible for the concert, and deserves credit for breaking ground for the Detroit forces, as it did for the Philadelphia Orchestra several years ago.

A successful chamber music recital was given at Nazareth Academy before a large audience on Dec. 12 by the Eastman School Quartet, consisting of Alf Klingenberg, piano; Gerald Kunz, violin; Samuel Belov, viola, and Gerald Maas, cello. The program included a Beethoven Quartet in E Flat, Brahms's G Minor Quartet, and a group of solos by Mr. Kunz and Mr. Maas, accompanied respectively by Ernestine Klinzing and Mrs. Maas.

M. E. W.

CONCERTS IN ALLENTOWN

Recital Given by Eddy Brown—First of Winter Symphony Series Brings Forward Local Soprano

ALLENTOWN, PA., Dec. 20.—Eddy Brown, violinist, was the artist presented in the second concert of the series given under the management of Elloda Kemmerer, in the Lyric Theater, on Dec. 1. Artistry was shown in a program which included the Sonata in D of Beethoven and the Mendelssohn Concerto. Among the encores was the Wieniawski "Souvenir de Moscou." Joseph Bonime was the accompanist.

The first concert of a series of four was given by the Allentown Symphony in the same theater on Sunday afternoon, Nov. 27. Mrs. Charles Hunsicker, local soprano, was the soloist, and created a most favorable impression.

A concert was given by the choir of Zion Reformed Church recently, with Adele Luis Rankin, soprano, of New York, as soloist. The program, under the leadership of W. W. Landis, organist and choirmaster, included a performance of Mendelssohn's choral setting of the Forty-Second Psalm.

S. M.

Donner Plays in Morgantown, W. Va.

MORGANTOWN, W. VA., Dec. 24.—Max Donner, head of the violin and ensemble department of the School of Music at the West Virginia University here, gave a violin recital at Commencement Hall on the evening of Dec. 14 with marked success. His interesting program comprised the Sonata, Op. 105, of Schumann; the Chaminade-Donner "Rosemonde," a melody on the G String; an old Italian minuet, Rust's Gigue for violin alone; the "Dances Tziganes" of Nachez; Vieuxtemps' Fantasia Apasionata, a traditional Irish melody arranged by Ware and music by Paganini. He was accompanied by Angeline M. Donner.

Wooster Society Celebrates Twentieth Anniversary with Concert

WOOSTER, OHIO, Dec. 21.—The Wooster Oratorio Society, conducted by N. O. Rowe, director of the Conservatory of Music, celebrated its twentieth anniversary on Dec. 14 at Memorial Chapel, with a performance of "The Creation." Two Chicago soloists, Arthur Kraft and William Phillips, achieved marked success and Maude Lewis and Mrs. J. Milton Vance, who completed the assisting quartet, accomplished some fine singing. The work of the chorus was of superior standard. Mary Lucile Purcell as pianist and Mrs. Homer E. Crain as organist, did admirable accompanying.

Princeton Choir Sings "Messiah"

PRINCETON, Dec. 23.—Trinity Episcopal Church Choir augmented for the occasion to about 150 voices, sang "The Messiah" on Dec. 18, Sheldon B. Foote, organist and choirmaster, conducting. Mrs. James Barnes, soprano; Mrs. Mae Mather, contralto; H. Roger Naylor, tenor, and Robert Weatherston Beattie, bass, were the soloists.

MORE APPEARANCES FOR OBERLIN'S LOCAL ARTISTS

Conservatory Organizes Faculty Recitals —De Gogorza Gives Program

OBERLIN, OHIO, Dec. 21.—Oberlin Conservatory authorities are making an effort to bring local talent forward more prominently, and the movement is meeting with marked success. Interesting concerts by members of the faculty of the institution and by the Oberlin Musical Union, have shared interest with the recital recently given by Emilio de Gogorza, baritone.

Mr. de Gogorza's program was chiefly made up of modern numbers, his fine voice and artistic style delighting the large audience which assembled in Finney Memorial Chapel.

Of the recital organized by the Conservatory faculty, the first was notable for the performance of a new Sonata in G for violin and piano by Albert Stoessel, conductor of the New York Oratorio Society. The work was played by Maurice Kessler, violinist, and Harold A. Richey, piano. These artists added to the interest of the program by miscellaneous music.

A trio of members of the faculty, comprising Mr. Kessler, Frederick Goerner, cellist, and Mrs. William Mason, pianist, also appeared in recital, in an interesting program, the feature of which was the "Trio Elégiaque," Op. 9, by Rachmaninoff.

The program of the Oberlin Musical Union, one of the best known choral societies of the Middle West, was devoted to Christmas choral works, chosen from oratorios, and some short works by the modern Russian and French composers. The chorus was ably conducted by Dr. George W. Andrews.

H. A. R.

FORM JUNIOR CLUB

Activity in Springfield, Ohio, Includes Production of Operetta

SPRINGFIELD, OHIO, Dec. 20.—The Fortnightly Club, comprising 250 women members, has entered a new period of activity this season. A Junior Club is among the newly-formed departments, its members comprising pupils of teachers who belong to the Club, and has its own set of officers. Business sessions, including musical programs and the reading of appropriate papers, are held twice monthly. Another innovation is a program of ensemble singing, led by some member, at the opening of each session of the Senior Club.

The new departments of drama and choral music, headed respectively by Mrs. William C. H. Vogel and Mrs. Ruth Mel-lott, recently gave the operetta, "The Feast of the Red Corn," by Paul Bliss, at the Y. W. C. A. Auditorium. Mrs. Walter C. Nash was the conductor. The success of the presentation has led the Club to announce a second performance for the evening of Jan. 3.

The newly-elected officers of the Club are: Mrs. George S. Thurtle, president; Gladys Leiniger Sawyer, vice-president; Mrs. Charles Stahl, secretary, and Mrs. G. Elmer Bauer, treasurer. The Executive Board comprises: Mrs. Nash, Mrs. Charles Cartmell, Anna Marie Tennant, Mrs. William Roberts, Mrs. Arthur Odell, Mrs. Vogel, Mrs. Charles Lannert, Mrs. George A. Brownfield, Roberta Felty and Marley Johnson. The Board meets on alternate Tuesdays. Leota Sullivan has been elected chairman of the orchestral division of the Club, and Miss Tennant the chairman of publicity.

A. M. T.

Miss Tiffany Sings in Oswego

OSWEGO, N. Y., Dec. 24.—Marie Tiffany, soprano of the Metropolitan Opera Company, charmed a large audience in her recital under the auspices of the Woman's City Club. Enunciation of unusual clearness proved characteristic of her singing. Much as her announced numbers interested, more delight was afforded by her extras, which were chosen from such old favorites as "Carry Me Back to Ole Virginny" and "Mighty lak a Rose." She had numbers in Norwegian, Italian and French as well as English on her list. Besides a group by Kernochan, Whithorne, Kramer, Schneider, Buzzi-Peccia and Hageman, Miss Tiffany's numbers in English included Old English arias and an unusual and fascinating group of settings of Chinese poems.

HARVARD ORCHESTRA PLAYS IN NEW YORK

Highly creditable as an undergraduate student enterprise, but scarcely calling for application of ordinary critical standards, a program given at Carnegie Hall Monday evening, Dec. 26, by the Harvard University Orchestra commended itself to those who would like to see more serious musical effort in the American universities and colleges. The orchestra is a development of the Pierian Sodality of 1808 and hence is a venerable institution, even though its present members betray both youth and inexperience in ensemble playing. With a changing personnel, an orchestra is a much more difficult problem for an educational institution than a chorus, and it was not to be expected that the Harvard instrumental ensemble would play as the Harvard Glee Club sang. Not all the instruments were in tune and there were various blemishes that need not be enumerated, but the achievement remained one worthy of the most respectful attention. Mendelssohn's "Fingal's Cave" Overture, Schubert's "Unfinished" Symphony, the Prelude to "The Deluge," by Saint-Saëns, a Gluck Aria and Musette, the Sibelius "Valse Triste" and the Hungarian March from Berlioz's "Damnation of Faust," comprised the orchestral numbers, which were directed by Walter Piston. I. H. Rosenberg played the solo violin part of the Saint-Saëns work, and was much applauded.

The one professional element of the concert was the stimulating singing of Helen Stanley, the soloist of the evening, whose voice was in its best estate. Her numbers included two songs by Paul Paray, others by Donaudy, Bimboni, Hadley, Haile and Crews, Widor's "Contemplation" (a request number), a seventeenth century "Noel" arranged by Emmanuel, and Franck's "Panis Angelicus" which she repeated, and in which she was supported by George Brown, cellist, and Clair Leonard, at the organ, as well as her accompanist, Imogen Peay. Mme. Stanley was very heartily applauded, as were the colleagues. The orchestra played in New York once previously, about ten years ago. It now numbers about sixty.

O. T.

WERRENATH IN ATLANTA

Harp and Organ Programs Given—Clubs Extend Music

ATLANTA, GA., Dec. 27.—Reinald Werrenath, baritone, was presented in concert in the Auditorium on Dec. 19, before an audience that demanded many encores. The artist made a remarkable impression upon his hearers with his interpretation of several groups of songs, including a number of musical settings of Kipling poems. The event was the third in the local concert series.

Betty Gilmore, harpist, was heard in two recitals recently before the Atlanta Music Club and the Junior Club. Her programs were both well received.

The first of a series of organ recitals organized for the present season by the Georgia Chapter of the American Guild of Organists was recently given by Merrill Marguard Hutchinson at the First Church of Christ, Scientist. Mr. Hutchinson's program won favorable comment.

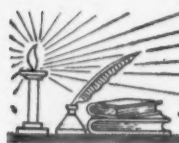
The clubs of the South Atlantic District, of which Nan Stephens of Atlanta is president, have adopted for their slogan "Music on a Par with Athletics." For their special work this winter they are concentrating their efforts upon the extension work in Junior clubs and the betterment of public school music. Music memory tests are being held in the Junior clubs under the supervision of Evelyn Jackson, Junior Club Director.

L. K. S.

Syracuse Music Settlement Organizes Concert

SYRACUSE, N. Y., Dec. 27.—A concert of interest was recently given in Hazard Hall under the auspices of the Music Settlement instituted by the Morning Musicales, Inc., under the leadership of Jessie Z. Decker. Assisting the Settlement Orchestra were the following local soloists: Stella Latocha, Polish soprano; Ena Dietz and Harold Charleston, pianists; Mrs. R. N. McKeever, violinist, and Mildred Faulkner Rice, harpist. A program of Christmas carols by 400 singers, conducted by Paul Whitney, was given in Keith's Theater last week.

K. D. V. P.



New Music: Vocal and Instrumental



A Virtuoso as Composer

Ferenc Vecsey's reappearance in the United States, where he is renewing the successes he scored when here in 1905, is coincident with the receipt of various compositions for violin and piano—"Devant un Tombeau," "Pourquoi," "Nuit de Nord," "Clair de Lune sur le Bosphore" (Carl Fischer) which show the great violin virtuoso under a creative aspect. "Devant un Tombeau" is the most ambitious and, perhaps, the most deeply felt of these numbers, a broad, concertante elegy, in which the note of drama is stressed.

"Pourquoi" asks its question without reference to Schumann, and does so with much melancholy charm; while the "Nuit du Nord" is sonorous, expressive, and veiled in a melancholy which may just as well be that of the *puzta* as of the tundras. "Clair de Lune sur le Bosphore"—aside from the original, there is another edition, for two violins and piano—is especially taking and grateful to the ear, a pronouncedly melodious Lento. It goes almost without saying that all these numbers are well conceived from the standpoint of violin effect—Vecsey is not a great virtuoso for nothing.

Turning Old Viol Music to the Present-Day 'Cellist's Account

Antoine Forqueray's "Pièces de Viole" (London: J. & W. Chester, Ltd.) or, rather, a "First Suite," chosen from the composer's 300 odd compositions, appear in a transcription by Ed. Kasler and J. G. Prodhomme, which makes them the property of the 'cellist of to-day. The Duke of Orléans, he of the notorious *petite soupers*, was a pupil of the able eighteenth century clavecinist and composer, and when he became Regent of France, made his ex-teacher a knight of St. Michael, and made up to him a loss of 100,000 francs he had incurred in the Mississippi Bubble failure. The viol pieces here transformed deserve an eulogium paid them in their own day, they show: "the noble and varied character, happy turns of fancy and rich modulations which the principles of harmony admit, but whose choice is dependent on good taste." A beautiful half-tone of Forqueray, after Hyacinthe Rigaud (1659-1743), showing him with other bewigged musicians of his time, a notice on the playing of the embellishments used, and an interesting preface are features of the edition.

Piano Music for Players of Average Ability

Various attractive piano compositions of medium difficulty which come to hand again call attention to the fact that the parsnips of the pianist with an everyday technique must be buttered with attractive melody. W. O. Forsyth's "Through Enchanting Meadows," Charles Hueter's "Mélodie Poétique" and "Valse Capricieuse," Alexander MacFadyen's "Album Leaf," Carlyle Davis' "Through the Leaves" and "Hymn to Spring," as well as R. Deane Shure's "Flickering Shadows" and "The Snow Bird" (John Church Co.) certainly do this, and do it with good taste and skill. Attractiveness is the keynote of all these graceful pieces, among which the MacFadyen "Album Leaf" and the two Hueter numbers may be said to stand out. The Forsyth "Through Enchanting Meadows" has some effective octave-passage work and cadenzas to commend it, and the R. Deane Shure "Flickering Shadows" is a swaying *valzer gentile* of the most taking type. That the publisher has chosen well from the standpoint of tunefulness and expressive appeal is evident in every number of the group.

Gypsy Verses by Helen Hay Whitney, Set by Charles H. Bochau

are in truth songs calculated to delight the singer.

"My Heart's a Yellow Butterfly," which is sung by Mabel Garrison, is a bit in happiest encore style, for instance, with a dainty, flutteringly phrased melody set off by an accompaniment which flashes with a brightness of golden wings in its tremulant sixteenths and pizzicatos. The lighter grace of this number, however, should not allow singers to forget the more serious beauties of its companions. "We Only Ask for Sunshine," a warm, expressive Andante melody is, to our thinking, the most perfect and most beautifully rounded-out, as regards both air and accompaniment, of the three songs. It bears the unmistakable impress of quality, and once more testifies that the American lied need not blush before European competitors of the day. "You Are the Dawning of Dreams" is a melody more direct, perhaps, and with more tangible dramatic accents than "We Only Ask for Sunshine," which would explain its issue in two keys, with cello obbligato. It is a fine song, however, and a most grateful one to sing and to hear sung, despite the fact that it does not seem to achieve the subtler and simpler charm of "We Only Ask for Sunshine." The three Bochau songs are all worth the singer's knowing.

Songs Not of the Period

"Southern Lullaby," "Mt. Robin" and "The Mountain Linnet" (C. W. Thompson & Co.) are, the first by Averil C. Maynard, the others, "music by Edmund Meany" and "pianoforte accompaniment by Katherine A. Glen." Though they come from Boston, they are anything but sophisticated. They rather deserve the characterization of those blessed in the first beatitude. Innocuous, they have the artless atmosphere of the simple song of before the Civil War, when the chromatic scale was practically an unknown quantity, and one could make the most wonderful music with alternation of tonic, dominant and subdominant chords. Their simplicity, however, is not that of Stephen Foster—would that it were! The composer of the "Southern Melody" is his own text as well as tone-poet. The collaborations of Edmund Meany, who has supplied words and, one presumes, melodies, and Katherine Glen, who has written the accompaniments, are issued for high and low voice.

Four Love Songs by Boulter and Ayres

Louis James Boulter's "I Did Not Know" and "Twere Folly to Expect," and Frederic Ayres' "The Song of the Pathan Girl" and "Triumph" (G. Schirmer) are love songs of differing types. Mr. Boulter's two songs, for high and medium voice respectively, are essentially lyric, moving with easy grace of melody to natural climaxes which do not overbalance their lighter expressiveness.

The two Ayres songs are essentially dramatic. "The Song of the Pathan Girl" is a fine setting of its Kipling poem, the Oriental note well struck and maintained in both melody and accompaniment, and genuine in its emotional intensity. "Triumph," a setting of a poem by William Vaughn Moody, dedicated to Mrs. Edward A. Thuermer, is a particularly noble example of musical transliteration of poetic thought. A virile melodic line doubles in breadth and

sonorous quality at the *Più Mosso* to climax on a *ff* A flat, with superb effect. Both songs are for high voice.

Four Attractive English Piano Pieces in the Lighter Style

"The Breath of Spring," and "Storm Breakers," by Percy Elliot, Lewis Anthony's "The Flame Fairy," and Norman King's "Carnival Nights" (London: W. Paxton & Co., Ltd.) are four piano pieces which sound pleasantly on the ear without taxing the brain or rousing the emotions. Of medium difficulty, they add the appeal of brightly colored title pages to the lure of the lighter lilt, and will not draw those who take their music seriously.

A New Sacred Duet by William G. Hammond

"O Holy Saviour, Friend Unseen" (Oliver Ditson Co.) by William G. Hammond, is an excellent example of the sacred duet for practical church use. It is simply yet sincerely written for alto and tenor, and gives each individual voice its legitimate solo opportunities.

"The Way, the Truth and the Life," in Cantata Form

J. Sebastian Matthews' "The Way, the Truth and the Life" (G. Schirmer) a cantata for chorus, solo and organ, is one of those choral works which are stamped with ripe musicianship and finished writing for parts and for the solo voices on each of its pages. The sacred cantata is of necessity tied down by certain limitations of type and mood, but within those limits Mr. Matthews does notably excellent and effective work. "The Way, the Truth and the Life," is undeniably good of its kind.

Miniature Pastorals for Piano

Frank Bridge, in the second act of his "Miniature Pastorals" (London: Winthrop Rogers, Ltd.) for piano, has written three slight, easily played, but poetic miniatures whose pastoral note is well pronounced. The initial rhythmic boy's march and the succeeding cradle song—for such they are, though no titles are assigned them—are happily in character. The third number, an Allegro *ma non troppo*, has a touch of pastoral savagery, if one may use the term, and its first section (with no loss of effect, however) recalls in rhythmic and melodic outline the boys' dance for the "Prince Igor" ballet.

A Rissland Edition of Tartini's G Minor Sonata

Since Tartini's "Sonata in G Minor" (Oliver Ditson Co.) is one of those violin classics dating from the first half of the eighteenth century, whose practical immortality seems pretty well assured, it may hardly be regarded as "new" music. It is new, however, in so far as the editing and arranging, carefully carried out, of Karl Rissland is concerned, and hence its appearance in the "Ditson Edition," deserves to be noted.

"A Romance of American College Life" in Musical Comedy Form

"College Days" (Willis Music Co.) by May Hewes Dodge and John Wilson Dodge, is a musical comedy or operetta which is full of vigorous action and catchy musical numbers, moving with a swing, and which uses the appeals of a college campus atmosphere, baseball, the return of the after-Armistice hero, the co-educational motive—which makes the love story natural—and a thorough sprinkling of present-day colloquialisms to put itself over, which it does. The score and the tale it tells are hearty, healthy and amusing, and the work will, no doubt, make its way without difficulty. F. H. M.

Miss Bauer's Touchingly Beautiful Song

With her "The Epitaph of a Butterfly" (Oliver Ditson Co.), Marion Bauer has again shown her unusual gift in voicing a poet's thought, the poet this time being Thomas Walsh. Miss Bauer has begun this song with a motive in the piano, a motive at once individual and expressive, and against it she has set her voice part naturally. The middle part offers a rhythmic change, then the first motive

returns and is developed, harmonically, remaining in its frame but exploring a bit the ground on which it borders. The ending alone would make the song noteworthy, but the song is noteworthy in its every measure. We would predict for it a big success with serious-minded singers. There is a dedication to Mme. Helen Stanley, an artist who would sing it admirably. The range of the song is an octave and a semitone; the song is issued in high and medium keys. A. W. K.

Reviews in Brief

"Skeelan Dhul's Lament," "Love's Symbol," "The Bluebird's Return" (G. Schirmer) by Lily Strickland. Three pretty songs in the familiar style of this composer. The first two are for high, or medium, voice, the last for high voice. "Danse de la Meunière," "Chanson du Chagrin d'Amour" (London: J. & W. Chester, Ltd.) by Manuel de Falla. The former a brilliant dance, from "El Sombrero de Tres Picos" arranged for the piano; the latter a magnificently conceived song from "El Amor Brujo." Two striking compositions by the best of living Spanish composers.

"An Old Sweetheart of Mine," "The Belfry of Bruges" (G. Schirmer) by Paul Th. Miersch. Two *mélodrames*, the first a Riley, the second a Longfellow poem; Mr. Miersch has written nice music to them, music that lacks individuality but is always agreeable.

"They That Trust in the Lord" (G. Schirmer) by John Prindle Scott. The usual sacred song of this melodious composer, issued in high and low keys.

Arabesque and Chanson (G. Schirmer) are two organ pieces, of which it need only be stated that they are in the lesser organ style. John Gordon Seely wrote the Arabesque, Rudolf Friml the Chanson. Mr. Friml wrote it for piano; Edward Shippen Barnes has translated it into organ terms and with excellent taste.

Romanza by Enrique Soro (G. Schirmer). A good violin piece, making use of all the positions. Musically, about the style of d'Ambrosio, perhaps a little better.

Gavotte (G. Schirmer) by Anna Segal. A little violin piece, nicely written, not very original and courageously dedicated to Fritz Kreisler. Not difficult to play.

"Night Comes, and the Day is Gone" (G. Schirmer) by G. E. Holmes, is a ballad with obligato for violin or cello. The obvious reigns supreme in this toothsome bit. Another of the same school is "Tulips," brilliantly subtitled "Two Lips," (proving that the composer knows nothing about the pronunciation of the English language) bears the name of Frank Thornton. It is frankly marked "ballad" on the cover. Was that necessary?

"Two Songs of Spring" (G. Schirmer) by Lillian Blakemore Hughes, are "The First Robin" and "A Bluebird Sings." Nice, tuneful pieces, just lacking a certain something to make them notable. They are for high voice and the first of the two is dedicated to Florence Macbeth.

"Night and Love" (G. Schirmer) by Arthur Koerner, has the distinction of being one of the dullest and most obvious songs received in months. That is saying much! Bulwer Lytton's verses deserve better treatment than this.

"Maytime," "Characteristic Dance," "The Bell in the Tower" (G. Schirmer) by Charles Hueter, reveal this prolific composer at work, writing lovely little piano pieces for Grade II students.

"Sketches from the Southwest" (G. Schirmer) is a little suite for the piano by Lily Strickland. In the first piece "To Mission San Francisco" she has written a lesser sort of "Kammenoi Ostrow" affair. The other movements explain themselves through their titles, "Yucca Blossoms," "Santa Anna's Patio" and "From the Mexican Quarter." All attractive pieces, not difficult to play.

"Twinkle Toes" (G. Schirmer) by Henry Edmond Earle. It is called a "dance caprice." Also a piano teaching piece, we fancy. But we thought enough of this kind of banal stuff had been written by Bohm, Sartorio, Kern and others to make its appearance unnecessary these days.

"Spring Song," "La Gondole" (G. Schirmer), by Rudolf Friml. Two descriptive pieces for violin and piano, with the composer's usual melody appeal, piquantly harmonized.

"A Little Love Song," "Berceuse," "Butterflies" (Oliver Ditson Co.) by H. Alexander Matthews. Three melodious teaching pieces in about Grade Three, for piano.

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Albert Coates Sees Celtic Origin in Music of Both Britain and Russia

[Continued from page 3]

"I want to finish it, and when it is finished, I am going to dedicate it to you."

Among Russian composers, Maximilian Steinberg, son-in-law of Rimsky-Korsakoff, was mentioned as doing remarkable work. His "Midas" ballet was produced not long since in Paris, and later in London, with great success. Serge Prokofieff he also spoke highly of, saying that he hopes while in America to hear his "Love for Three Oranges." The famous conductor spoke with tenderness of the memory of Scriabine, whose "Mysterium" was already in his mind, planned for the score, but passed away with him when death intervened before he could transfer the poem to paper. "In his last words to me," he said, "Scriabine emphasized that the people must be part of his music, and for the 'Mysterium,' an orchestral work, he had the idea that those in the audience were to take actual part in the performance by singing, or humming, certain notes in the composition, and these notes were to be handed to them on slips of paper as they entered the hall."

Russian and British Composers Allied

An important cause is assigned by Mr. Coates for the influence which Russian music is exercising upon that of Britain—namely, that the idioms in which the composers of the two countries are speaking have a common Celtic origin. "Many of the composers in the front rank in England to-day," he explained, "are Celtic, and their music is inspired by the Celtic qualities. We find similar qualities in that of Russia, as the result of the influence of Scandinavia. So that you may say that the British and Russian composers are speaking in practically the same idiom. Russia's appeal to Scandinavia when sorely pressed was 'Come to us to discipline us!'—not 'To conquer us!' mark you, for Russia was never conquered. And when the rulers of Russia came from Scandinavia, they brought with them the influences we perceive in Russian music."

He repeated that he was sincerely anxious on this tour to come into touch with the American composer. "I know something of the work of John Alden Carpenter," he said, "and I thoroughly believe in him. But I wish to learn about more of your men. I do not want the big symphonies so much as the smaller and more poignant works. Yes, I agree that you can find poignancy in a symphony, but then you have to wade through so much material. You see, here you have a different public from that of London. Here you are interested in

everything, but in London, if you announce a big symphony which is to take up the whole program, you may find that you have frightened the people away. You must start with the smaller works, and when you have shown that a given composer, in a work of fifteen or twenty minutes, has proved his ability, you may next time confidently give one of his larger works. In that way, you gradually build up the taste of the public for the productions of new composers."

"Write Some Great Idea!"

"I do not say that the logical conclusion of that argument is that the American public is more advanced; but here you have a larger public and a wider field for these experiments. I would not say that the fact that you are prosperous here is a factor in the situation. It has been said, I know, that times are bad in England; but my orchestras, the London Symphony and the Royal Philharmonic, invariably draw full houses; and the Philharmonic is now in its 111th season. It was to that society that Beethoven originally dedicated his Ninth Symphony—a dedication he afterward altered for some political reason."

"I think it is more attractive nowadays, and more characteristic, when a man has a great idea that he wishes to expound, that he should write of that, rather than express himself in purely abstract music. In a symphony, I think it is well to pick out a new form, as Scriabine did, or express some great idea. But I realize that in saying that, I am expressing only one point of view, and that many people may hold an entirely different opinion. In chamber music, you get great effects from some central idea behind the work."

"Talking of this type of music, let me tell you of the Chamber Music Players of London. They are: Albert Sammons, violin; Felix Salmond, cello; Lionel Tertis, viola, and William Murdoch, piano. I wish the American people could hear these boys play; the work they are doing is very beautiful. I heard that they were coming to the United States, and now I hear that they are not. I shall be very disappointed if they do not come."

Advice to Young Composers

Giving a word of advice to young composers, Mr. Coates said: "Tell them not to cease working if they cannot get a hearing at once. Tell them to keep on working! It is extreme folly, when one has written a score, to sit down and wait till it is performed before he writes something else. I have composed two operas and half-a-dozen symphonic poems which I have not yet heard; but I do not propose to wait. I will go on writing,

even if they are never performed." He agreed that he, with orchestras at his command, was in a much more favorable position than others to secure a hearing for his works, but he made it clear that he had no wish to have them performed in that way.

The whole company seated around the table joined in entreaty to him to relax his attitude upon this point; but Mr. Coates steadily smiled his refusal. Finally, he was persuaded to yield. As a concession to these demands, he agreed at last to produce one of his symphonic poems, "The Eagle," in London next year. So that's a definite announcement! All efforts to get him to produce the work in New York this year were futile. One

of his operas, as already mentioned, is "Assurbanipal," and the second is "The Myth Beautiful." Plans for the production of the first of these works in Russia in February, 1915, were interrupted by the outbreak of war, and the score is now in Russia.

Mr. Coates was asked about the new National Opera scheme in London. "It is gaining popularity and strength every day," he replied, "and it will be extremely interesting to see how those concerned in it carry on. Everybody is most interested, not so much in the idea of its being co-operative, but in the fact that it is the old Beecham organization—really an extraordinary gifted and highly cultured opera association."

MANCHESTER HAILS SYMPHONY'S RETURN

Schiller's Forces Begin New Season—Musical Club of Women Organized

MANCHESTER, N. H., Dec. 23.—The People's Symphony opened its second season on Dec. 11, at the Park Theater, before a capacity audience, conducted by Rudolph Schiller. A finely balanced program afforded the orchestra opportunity for some admirable playing, and after the performance of Rimsky-Korsakoff's "Schéhérazade," Charles W. Tobey, president of the Chamber of Commerce, made an earnest appeal for the support of these concerts by the city. The concerts are free, and all nationalities are represented in the audiences and among the musicians.

A Women's Musical Club has been organized in this city, and is already beginning its work. Such an organization has long been needed, and Mrs. Thomas F. Thorpe, pianist, at one time president of the Rhode Island Federation of Women's Music Clubs, and officer of the Chaminade Club and Chopin Club of Providence, is the organizer of the

present society. A recent meeting was held at Mrs. Thorpe's home by a committee which partially perfected plans for the winter's work. The club will meet on the second and fourth Thursdays of the month. The officers of the organization are: Mrs. Thomas F. Thorpe, president; Mrs. Thomas J. Horner, vice-president; Mrs. Arthur L. Franks, second vice-president; Charlotte Barker, secretary; Mrs. Charles A. Weston, treasurer; Mrs. Percy B. Goetschius, historian. The directors are Mrs. Klara Muehling, Mrs. George P. Crafts and Mrs. Frederick W. Batchelder.

Active members only will be admitted for the present and later honorary and associate members will be added.

The concert by the Players' Trio, given under the auspices of the Manchester Federation of Women's Clubs was attended by a large audience. The musicians were Anna Eichhorn, violinist; Katherine Perkins, harpist; Carl Webster, cellist. The music was greatly appreciated and the artists responded to repeated encores.

A charming recital under the auspices of the Dover Women's Club recently presented Mme. Antoinette Szmowska, pianist; Edith Bullard, dramatic soprano, and Frances Aldrich, interpretative dancer.

F. M. F.

Sioux City Pianist Gives Recital

SIoux CITY, IOWA, Dec. 24.—James Reistrup, head of the piano department of Morningside Conservatory, recently presented a program of piano works at Grace M. E. Church. The program was made up of the "Moonlight" Sonata, Beethoven, a Chopin group, one of Grieg and numbers of Saint-Saëns, Brahms, Debussy, Schubert, Liszt and Burleigh. Mr. Reistrup also played two of his own compositions which were well received by the audience, the Prelude in A receiving especial favor. The final number of the program was the Paganini-Liszt "La Campanella." Mr. Reistrup's work was noteworthy for its fluent technique, warmth of tone coloring and musicianly phrasing. The large audience was appreciative in its applause. W. C. S.

Nelson Illingworth Gives All-English Recital in Lafayette, Ind.

LAFAYETTE, IND., Dec. 22.—Nelson Illingworth, baritone, appeared in recital in Eliza Fowler Hall on Dec. 1, in a program of lieder. The entire program was given in English, and proved highly enjoyable to a large audience. The concert was the second one in the Purdue Series. The artist's interpretation and diction were especially praiseworthy.

John McCormack Visits Chattanooga

CHATTANOOGA, TENN., Dec. 23.—John McCormack made his first appearance in this city at the Chattanooga Tabernacle on Dec. 9, before an audience of approximately 3200 persons, who welcomed him with the utmost warmth, and demanded many encores. Donald McBeath, violinist, the assisting artist, was also cordially received. Edwin Schneider was an able accompanist. H. L. S.

Ottawa Symphony Plays Work by Heins

OTTAWA, Dec. 24.—The Ottawa Symphony, Donald Heins, conductor, had Fred Patton, baritone, as soloist at a recent concert. The program opened with the "Alphonso and Estrella" Overture from Schubert's "Rosamunde." This was followed by three movements from the "Italian" Symphony of Mendelssohn. Mr. Heins' "Lake Pictures," consisting of two numbers, "Twilight" and "Midnight," programmatic in suggestion, was the feature work. Preceding the final group of three dances from Smetana's opera, "The Bartered Bride," Mr. Patton was heard in a group of songs. He was especially successful in

Kramer's "The Great Awakening" and Burleigh's arrangement of the Negro Spiritual, "Heav'n, Heav'n." His other listed numbers were Flegier's "The Horn" and Moss' "The Floral Dance." Dr. Herbert Sanders played his piano accompaniments.

D'Indy as Lecturer in Montreal

MONTREAL, CAN., Dec. 23.—Vincent d'Indy, who charmed the city with his playing in concert with the Boston Symphony, gave a delightfully informative lecture before the Montreal Schola Cantorum on Dec. 16. He illumined his remarks—notably those on César Franck—with piano illustrations. At the close of the lecture-recital (in which he was assisted by Mme. d'Indy) a reception was tendered to the French writer, attended by virtually all the prominent French and English musicians of the city.

H. F.

Aborn Singers Heard in Portsmouth, N. H.

PORTSMOUTH, N. H., Dec. 20.—A concert was given here recently by the Aborn Concert Company, who presented miscellaneous numbers and a version of Gounod's "Faust." The concert was given under the auspices of the Teachers' Entertainment Course. The artists who participated were Elizabeth Gates, soprano; Madeline Bossi, mezzo-soprano; Carl Trebbis, tenor; Pierre Remington, bass, and Nils Ericson, baritone.

F. M. F.

Gainesville Hears Walter Chapman

GAINESVILLE, GA., Dec. 24.—Under the auspices of Mu Chapter of the Mu Phi Epsilon Sorority and the local B Natural Music Club, Walter Chapman, pianist, gave a recital on Dec. 12 in Brenau Auditorium. A program ranging from Corelli to Debussy revealed the artist's scholarly style and adequate technique. His audience was unusually enthusiastic, and obliged him to give many additional numbers.

Mildred Bryars has been engaged for appearances with the New York Rubinstein Club, Providence Glee Club, Elizabeth Choral Society and Fredonia Music Club. A four weeks' tour is being arranged for March, and with other engagements, Miss Bryars will be booked from Feb. 24 till May 6, when she will sing at the Newark Festival.

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BANGOR ORCHESTRA PLAYS YOUNG PEOPLE'S PROGRAM

Continues Series Under Sprague—Schumann Club Opens Season with Gala Concert

BANGOR, ME., Dec. 24.—A large audience signified its approval of the work of the Bangor Symphony, Adelbert Wells Sprague, conductor, at the second in the series of Young People's Concerts in the City Hall on Dec. 14. The "Prize Song"

from "Die Meistersinger" and Beethoven's "Eroica" Symphony were the featured works. German's Three Dances from "Henry VIII" and Pierné's graceful Serenade, were also given. Saint-Saëns' Overture to "La Princesse Jaune" opened the program and Hosmer's "Southern Rhapsody" closed it.

The Schumann Club of which Mrs. Thomas G. Donovan is president, opened its twenty-fourth season auspiciously on Dec. 14, with a recital at the home of June L. Bright, before a large audience of members and friends. Mrs. George T. Bowden, soprano; Mrs. Helen S. Leonard and Mrs. E. Earle Herrick, contraltos, and Mrs. James A. Dill, violinist, were the soloists, assisted by the club orchestra. All were received cordially. Duets were given by Helena M. Tewksbury and Mrs. Roy Coffin and by Mrs. Dorothy D. Hicks and Ellice Drew. A chorus of club members sang Mr. Chapman's three songs sung at the recent jubilee. The orchestra also contributed several numbers. This program was one of the most enjoyable presented by the club in years. Accompanists were Mrs. Dorothy D. Hicks, Helena M. Tewksbury and Mrs. Hilliard Johnston. The personnel of the orchestra comprises Lydia Adams, concertmaster; Mrs. James I. Mosher, Mrs. James A. Dill, Mrs. J. Herbert Seavey, violins; Faith Donovan, cello; Mrs. Ernest Sylvester, trumpet; June L. Bright, pianist. J. L. B.

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"Elijah." Solo parts were capably taken by Mrs. W. F. Murrah and Mrs. Pat Shepard, sopranos; Mrs. T. F. Ramsey, contralto; H. H. Ray and C. M. Saner, tenors; J. R. Kinnie, O. F. Soderstrom and Dr. P. M. Farrington, basses, and Milton Knowlton, baritone. The choral portion numbers were well sung. These concerts are given without charge during twelve weeks of the winter season, under the auspices of the music committee of the Chamber of Commerce. The programs are so arranged that practically all the local church choirs and musical organizations have a part. Community singing closes the programs. G. W.

FEDERATION SONG CHOSEN AT GEORGIA CONVENTION

Savannah Composer Wins from Seventy-four Candidates—McCormick in Club Series

SAVANNAH, GA., Dec. 24.—At the four-day silver jubilee convention of the Georgia Federation of Women's Clubs, recently, a contest for a State Federation song was won by C. M. Gibbs of this city, composer of a number entitled "America." Four songs, selected from seventy-five which were submitted, were sung by the Philharmonic Club, Blinn Owen, conductor. Mrs. J. L. Jackson was the accompanist.

John McCormack, the tenor, was presented in concert on Dec. 5 by the Savannah Music Club in association with the Evans and Salter management. The artist's audience was a very large one.

A delightful program was presented at the first concert of the season of the Savannah Music Club by H. P. Haman, cellist and guest of the club, and by a trio composed of Mr. Haman, Mildred Jerger, violinist, and Blinn Owen, pianist. Others on the program were Edith Shearous, soprano; Mrs. Pauline Comer, contralto, and Grace Cushman, violinist. Mrs. Worth Hanks and Mrs. Bouhan were the accompanists.

Mrs. W. Harry Teasdale recently gave the first of a series of ten "Afternoons with Opera and Oratorio." The work considered was Verdi's "Rigoletto." The first of a series of concerts sponsored

by the Huntington Club was recently given by the choir of Wesley Monumental Church. Mrs. J. L. Jackson was the accompanist. M. S. T.

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PIANISTS VISIT NASHVILLE

Godowsky and Hutcheson Both Play "Appassionata" Sonata

NASHVILLE, TENN., Dec. 24.—The program originally announced for Leopold Godowsky's recital at Ward-Belmont was far more interesting than the one he was requested to play, since for the Schumann "Etudes Symphoniques," Chopin B Flat Minor, and a group of his own transcriptions, including Rameau's "Musette en Rondeau" and "Tambourin," there was substituted the Sonata "Appassionata." His technique was dazzling as ever, and the Chopin "Berceuse" and two delightful numbers of his "Triant-kontameron" were invested with real real poetic feeling.

Ernest Hutcheson gave an excellent recital at the same school on Dec. 9, maintaining an admirable tone in even the most rapid passages. Bach's Chromatic Fantasia and Fugue, Chopin's G Minor Ballade, and his own Prelude and Caprice, and transcription of "The Ride of the Valkyries" were greatly applauded, and again the "Appassionata" was played, in response to requests. A. S. W.

HUTCHESON IN MEMPHIS

Church Choir Sings "Elijah" in First of Concert Series

MEMPHIS, TENN., Dec. 24.—Ernest Hutcheson, pianist, had to give many encores on his first appearance in this city on Dec. 10, in the initial concert of the series sponsored by the Piano Teachers' Association. The program, given under the management of Mrs. Jason Walker, in the Goodwyn Institute, was appreciatively received, the artist's technique impressing his audience.

The first of a series of sacred concerts was given on the afternoon of Dec. 11 at Goodwyn Institute before a large audience. The choir of Calvary Episcopal Church assisted by a string quintet, organ and piano, under the leadership of Adolph Steuterman, gave an excellent performance of Mendelssohn's

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Flonzaley Quartet Plays at University of Illinois

URBANA, ILL., Dec. 20.—The Flonzaley Quartet was heard at the University of Illinois on Dec. 10, in the second concert of the annual series. The program in-

cluded the Haydn Quartet in D, the Adagio from Emanuel Moor's Quartet, Op. 57, and other numbers. A well-balanced ensemble and beauty of tone marked the organization's playing.

F. B. S.

Betsy Lane Shepherd in Mason City
MASON CITY, IOWA, Dec. 24.—Betsy Lane Shepherd, soprano, in a recital at the High School Auditorium, excited the enthusiasm of a large audience. The program was the third of the Y. W. C. A. Entertainment Course.

B. C.

Violinist of Fifteen

**Plays Concerto with
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Photo by Vayana

Sadie Schwartz, Violinist

HARTFORD, CONN., Dec. 27.—Appearing as soloist with the Hartford Philharmonic Orchestra in this city recently, Sadie Schwartz, a fifteen-year-old violinist, made a distinctly favorable impression. Miss Schwartz played one of the Bruch Concertos with the orchestra, and the Gavotte from Bach's Sixth Sonata for Violin, unaccompanied, with excellent technique and interpretation. The young artist's playing has been commended by Leopold Auer and numerous prominent musicians. Her selection as soloist with the local organization was a fitting recognition of her talent.

Well-known Soloists Assist New York Police Band

A concert was given by the New York Police Band, Paul Henneberg, conductor, in the Thirteenth Regiment Armory, Brooklyn, on Dec. 10. The assisting artists were Margaret Romaine, soprano, and Nicola Zerola, tenor, in addition to the Tollefsen Trio and the Manhattan Ladies' Quartet. Compositions by Mr. Henneberg and Rudy Wiedoft were presented. It is estimated that about 7000 persons attended. The concert was repeated on the evening of Dec. 17 in the Seventh Regiment Armory, Manhattan, with Evelyn Herbert, soprano of the Chicago Opera Association; Marcel Salzing, operatic baritone; Mr. Zerola, the Tollefsen Trio, and the Peerless Quartet assisting. Conrad J. Eschberg was director of the event.

Edward Johnson and Chicago Philharmonic Quartet in Grand Rapids

GRAND RAPIDS, MICH., Dec. 24.—Edward Johnson, tenor of the Chicago Opera Company, was heard in the second concert of the Master Artists' series, assisted by the Chicago Philharmonic String Quartet, on Dec. 6 in the Coliseum. Mr. Johnson's program was enthusiastically received, and the numbers by the Quartet were much enjoyed. Ellmer Zoller was Mr. Johnson's able accompanist. The concert was given under the local management of Morris White.

B. H.

Mildred Delma at West Point

WEST POINT, N. Y., Dec. 24.—Mildred Delma, New York soprano, was the guest of Colonel and Mrs. Danforth during the recent visit of Marshal Foch. On Saturday evening, Dec. 10, Miss Delma sang before the 1200 cadets in the Gymnasium and was heartily applauded. She was invited to sing at the chapel services on Sunday morning, and gave "Rejoice Greatly," from "The Messiah," in excellent style. The singer is the protégée of Mrs. Elizabeth D. Hoyle, widow of the late General Hoyle.

D. C.

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Recitals by Galli-Curci, D'Alvarez, Macbeth and Bonucci

PITTSBURGH, PA., Dec. 23.—Amelita Galli-Curci, soprano, in fine voice, was welcomed by a large audience in the Syria Mosque on Dec. 13. Manuel Berenguer, flautist, played solos, and Homer Samuels was the accompanist.

Florence Macbeth, soprano, and Arturo

Bonucci, 'cellist, appeared at Carnegie Hall on Dec. 15 in the third of the Ellis Concerts, before an enthusiastic audience. George Roberts and Carl Bernthaler, a Pittsburgh pianist, played the accompaniments.

Marguerite D'Alvarez, contralto, was presented by the Art Society of Pittsburgh for the third recital of its series in Carnegie Hall on Dec. 16, and was received with marked favor. Lyell Barber was the accompanist.

The Tuesday Musical Club presented a Christmas mystery play, "Eager Hearts" in the Memorial Hall on the afternoon of Dec. 13. Incidental music, including carols, was given by the Club Choir conducted by Charles N. Boyd.

T. Carl Whitmer spoke on "Spiritual Dramas" before the Musicians' Club of Pittsburgh at its monthly dinner in the Pepperbox on Dec. 14. R. E. W.

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STATEN ISLANDERS SING

St. Cecilia Chorus, Under Howard Barlow, Opens Season

The St. Cecilia Chorus of Staten Island, Howard Barlow, conductor, gave its first concert of the season in the Unitarian Parish House on Monday evening, Dec. 12. This choral society, which has hitherto been active as a body of women's voices, added a male voice section this season. Together the mixed chorus was heard in Colin Taylor's "The Three Ships," Tchaikovsky's "A Legend," A. Walter Kramer's "A Christmas Carol," the Old French "The First Noel" and Kremser's "Hymn to the Madonna." Mr. Barlow has already moulded these singers into an admirable unit and their performance of these compositions was truly worthy of praise.

The women's chorus sang skilfully Deems Taylor's exquisite arrangement of the Old English "May Day Carol," and three Hungarian folk-songs, and Mr. Barlow's own "Love Is So New." In these choruses Mrs. Haydock played the piano accompaniments with fine skill, being assisted in several by a string ensemble of two violins and 'cello. Mrs. Arthur G. Buehler, violinist, was well received in groups of compositions by Couperin-Kreisler, Gluck, Schubert, Cui and Kreisler. In the Kremser "Hymn to the Madonna" Mrs. John A. Swett, soprano, sang the incidental solo with excellent effect. Before the beginning of the program, Mrs. Ralph R. McKee, president of the chorus, addressed the audience with a word of welcome.

HARPISTS AT MUSICALE

Salzedo Trio and Harold Land, Baritone, with Harlem Society

The second musicale of the Harlem Philharmonic Society of New York was given at the Waldorf-Astoria on Thursday morning, Dec. 15, when the artists were the Salzedo Harp Trio and Harold Land, baritone. Carlos Salzedo, Marie Miller and Elsie Sorelle gave delightful performances of the Sixth French Suite of Bach, the famous Martini Gavotte and the Russian folk-song, "Song of the Volga Boatmen." Mr. Salzedo's solo performance of his own "Variations on an Old Christmas Tune" was deeply enjoyed, and with Miss Miller he was heard in Widor's "Chorale and Variations" for harp and piano, Miss Miller playing the harp in this work, Mr. Salzedo the piano.

Mr. Land charmed his hearers in songs by Flégier and Hahn, and the "Ombra mai fu" from Handel's "Xerxes," the last-named with harp and organ accompaniment. He was received with marked favor and later sang songs by McGill, Peel and Del Riego. Francis Moore was his able accompanist.

Ernest Davis Sings in Brooklyn

The Christmas season brought an engagement for Ernest Davis, tenor, to sing in "The Messiah" with the Brooklyn Oratorio Society, Walter Henry Hall, conductor, at the Academy of Music on Dec. 12. Mr. Davis opened his season

with an appearance as guest artist with the Boston Society of Singers, when he took the title rôle in a production of "Faust." Following this came a tour of the South. After a recital at Mt. Vernon, N. Y., Mr. Davis made a tour of the Middle West, in the course of which he sang at Lindsborg, Kan., for the second time within a year. He was in Wilkes-Barre, Pa., at Thanksgiving time and will return there for an appearance on Jan. 16. On Dec. 8 and 9 he was soloist with the New York Symphony. Mr. Davis will be heard in Pennsylvania and Ohio during January and will fill a return date at Columbia University on Jan. 12. Another return engagement is for the Hays, Kan., Festival on May 1.

ALBANY CONCERT SERIES OPENED BY WERRENATH

New Work Featured in Opening Program of Mendelssohn Club—Union Elects Officers

ALBANY, N. Y., Dec. 24.—Reinald Werrenrath, baritone, opened the Franklin concert series on Dec. 14 in Chancellor's Hall. His program included four lieder by Schumann, Mark, Schubert and Wolf; the aria, "Vision Fugitive" from Massenet's "Hérodiade"; old English and Irish ballads and three "Salt Water Ballads" of Keel, with words by John Masfield. The concert ended with Mabel Daniels' setting of William Dean Howells' martial poem, "Glory and Endless Years." Harry Spier was a capable accompanist.

The Mendelssohn Club opened its season on Dec. 8, in Chancellor's Hall with one of the best concerts of its thirty-four years. A new and difficult number, "The Victory Riders," by Philip James, was the feature of the program conducted by Dr. Frank Sill Rogers with Leo K. Fox, tenor, as soloist. "The Song of Marching Men" by Hadley, with incidental baritone solo by Edward L. Kellogg, opened the program and was followed by the "Volga Boat Song," three delightful whimsical numbers, and Dudley Buck's "King Olaf's Christmas," with solos by Howard Smith and Edwin B. Parkhurst. John Barnes Wells, tenor, was the assisting soloist and his numbers included three of his own compositions. His accompanist, Philmore Ohman, also volunteered a group of piano works. Harry Alan Russell was the club accompanist.

The Albany Musicians' Union has elected the following officers for the year: President, Frank Walters; vice-president, C. H. Ross; treasurer, W. G. Blower, secretary; E. J. Devanna; directors, J. A. A. Lemoureaux, Andrew Walsh, H. J. Seaman, Peter Schmidt and Joseph Guarneri. W. A. H.

HEAR BRIDGEPORT PIANIST

Simonds Gives Recital on Return from Study in Europe

BRIDGEPORT, CONN., Dec. 24.—Bruce Tibbals Simonds of Bridgeport, pianist, gave his first recital here since his return from Europe, on Dec. 15, at the High School Auditorium. The concert was under the auspices of the alumnae of Wellesley, Simmons, Smith, Vassar and Mount Holyoke Colleges. The large audience was enthusiastic in its welcome. The program included numbers by Beethoven, Chopin, Schumann, De Séverac, Szymanowski and d'Indy. The proceeds of the concert will be divided among the endowment funds of the colleges. Mr. Simonds, who is instructor in piano at the Yale Music School, returned in August from two years of study in Europe on the Sanford scholarship. He is a pupil of d'Indy and Matthay, and last summer gave recitals both in Paris and London.

Bernice Nettleton, diseuse, and Marion Fowler, pianist, gave a recital on Puccini's "Bohème" before the members of the Wednesday Afternoon Musical Club

at the Stratfield Hotel, on Dec. 15. Miss Nettleton told the opera in story form, dramatizing each part. Excerpts from the score were played by Miss Fowler. Alice Marsden White, a Bridgeport soprano, was the soloist at the concert of the Glee Club of Boston University in Boston on Dec. 16.

Rose Florence in Pasadena Sings to Washington, D. C., via Wireless

Rose Florence, an American prima donna recently returned from Europe, participated in the air radio exhibition held by the California Aircraft Association at Pasadena, Cal., on Dec. 24. By wireless telephone Mme. Florence sang "Annie Laurie" to General Pershing in Washington, D. C. The singer will be heard in recital in Aeolian Hall on Feb. 21.

TRENTON, N. J., Dec. 23.—Albert T. Stretch, violinist, who has been absent from this city for some months on account of ill health, has returned, and will presently resume his concert work and teaching at the Stretch studios.

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TWO CHOIRS LEAD TORONTO'S EVENTS

Bach Recital and Program of
Carols Also Heard in
Canadian City

TORONTO, CAN., Dec. 27.—The annual concert of the McMaster Women's Chorus and Male Chorus, under the direction of D'Alton McLaughlin, took place at the Castle Memorial Hall on Dec. 15. One of the features of an interesting program was Mathews' cantata, "The Slave Dream," for the mixed choirs, in which the tenor solo was sung by A. Hackman. The women's voices were heard to advantage in their music. The assisting artists were Marley Sherries, baritone; Kathleen Reid, violinist, and L. J. Lugsden, reader.

The third of a series of educative recitals was given at Jenkins' Galleries on Dec. 15, by J. Campbell-McInnes, baritone, who illustrated polyphonic music with a program of Bach works. These consisted of the cantata for soprano and baritone, "Blessed Is the Man"; that for solo baritone, "I Bear the Cross Without Lamenting," and the humorous "Peasants' Cantata" for soprano and bass. The soloists were Mabel Doherty and Mr. Campbell-McInnes. The accompaniments were played by Ernest McMillan and Healy Willan, pianists; Luigi von Kunits, violin, and Leo Smith, cellist.

At a recent luncheon of the local Rotary Club, the Perth Avenue School juniors sang four choral numbers in excellent style, under the leadership of Miss Hunter. Alex Cringan, inspector of music in the public schools of Ontario and a member of the club, gave a short history of the development of music in the public schools.

Two hundred girls, pupils of Branksome Hall, gave a delightful program of Christmas carols in Rosedale Presbyterian Church last week. The singers were accompanied on the organ, a harp and four violins. The program was repeated by request on the following Sunday evening.

"Music as Related to the Dramatic

Play" was the title of an interesting lecture given before the Women's Art Association by Mae E. Skilling, who described the advantage of using phonograph records to introduce the best music to children.

Henri Czaplinski, of the Hambourg Conservatory violin faculty, appeared at Hamilton on Dec. 12, as assisting artist with W. H. Hewlett's choir.

W. J. B.

Aid Hamilton Church Choir in Annual Concert

HAMILTON, ONT., Dec. 24.—Two assisting artists were heard with the Centenary Church Choir in its annual concert. They were Fred Patton, bass, and Henri Czaplinski, violinist. Mrs. Harold Hamilton and Vernon Carey, members of the choir, were also heard incidentally as soloists, in Alan Gray's "What are These that Glow from Afar?" Gretchaninoff's "Cherubim Song" was unaccompanied. Other choral numbers were A. H. Brewer's "God is Our Hope and Strength"; the anthem, "Hark, Hark, My Soul," by Percy E. Fletcher, and the cantata, "Songs of the Fleet," by Villiers-Stanford, in which Mr. Patton was the soloist. The numbers in which his artistry was most fully displayed were a recitative and aria from Handel's "Judas Maccabeus," and songs by Sarjeant, Tchaikovsky, Rachmaninoff and Kramer. Mr. Czaplinski pleased with the Mendelssohn Concerto and shorter numbers by Dvorak, Tchaikovsky and Hubay. W. H. Hewlett is the director of music at the church, and to him must go the credit for the choir's performance.

Marion Rous Tours in Recital of Ultra-Modern Music

Marion Rous, pianist and specialist in ultra-modern music, recently made a number of successful appearances in the Middle West in her recitals, "What Next in Music?" and "Concerning Program Music." She was heard at the annual open day of the Des Moines Woman's Club before the Twentieth Century Club of Marshalltown, Iowa, playing a return engagement in Milwaukee at the Milwaukee Art Institute, and opening the series sponsored by the Rome Musical Center of Rome, Ga.

CHALIAPINE'S VISIT EXCITES MONTREAL

Ovation for Famous Bass in
Only Recital in Canada—
Edmund Burke Sings

MONTREAL, CAN., Dec. 24.—Cheering from all parts of an immense audience marked the conclusion of Chaliapine's first and only Montreal recital. It was, further, his sole Canadian engagement. He appeared on Dec. 17, under the local management of J. A. Gauvain, who was compelled to announce some time before the event that the large capacity of the St. Denis Theater was completely exhausted, so great had been the demand for seats. It was to a warmly expectant crowd that the famous bass made his initial entrance; when he left the stage after his first number that same crowd was vigorously excited. By the time Chaliapine had given them the bulk of his program, the audience had given way to unrestrained excitement. Again and again he was recalled. Encore followed encore, until even the trained reviewer had difficulty in keeping track of the

plenitude of songs. Finally when the theater lights were turned down as a hint to the public to leave, and the big artist was still bowing and smiling, a poorly-dressed little man, obviously a Russian, climbed on to the stage and insisted on pressing into Chaliapine's hands a small box of chocolates, apparently the only tribute he could afford to buy. He was warmly embraced by the singer.

Montreal was literally amazed at the Russian's stupendous voice. We were impressed not so much at the volume of it, nor the flexibility of it, though these virtues were astonishing to us, as at Chaliapine's superb powers of interpretation. Chaliapine's concert set an austere standard of vocal perfection.

The Grenadier Guards Band gave the third concert of the season at His Majesty's Theatre on Dec. 18 to a large house. Edmund Burke, baritone, sang several numbers to warm applause. Included in the band's music were an indifferent rendering of Wagner's "Albumblatt" and a brisk reading of Henry Hadley's "Silhouettes." Mr. Burke sang A. Walter Kramer's powerfully melodic "The Great Awakening," and it was appreciatively received. Conductor Gagnier also gave his audience the "Heroic March," written by a Montreal composer, Alexis Contant, and this had to be repeated.

H. F.

WHAT CHICAGO CRITICS SAID OF WALDO GELTCH, Violinist

After His Concert
December 13, 1921



WALDO GELTCH

He showed scholarship, a classic style, and clean technique.

—Maurice Rosenfeld,
Chicago Daily News

He plays well. A good tone, understanding of the music and interpretative feeling.

—Karlton Hackett,
Chicago Evening Post

A tone of much sweetness. A respect for his instrument.

AUDIENCE LIKED HIM.
—Eugene Stinson,
Chicago Daily Journal

Adequate technique. A violinistic acrobat in Wieniawski's Russian Carnival.

—Herman Devries,
Chicago Evening American

Played with good taste.

—Edward Moore,
Chicago Tribune

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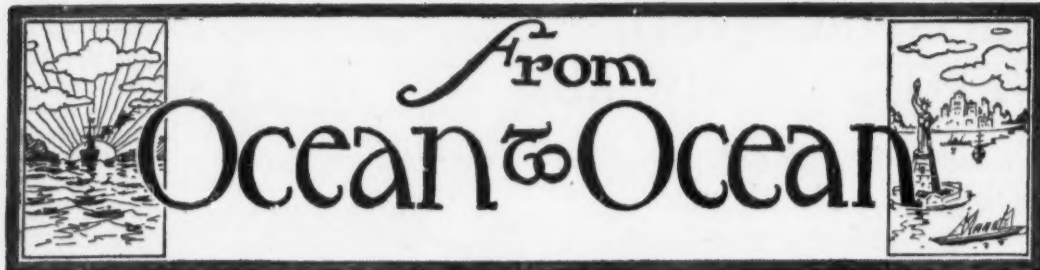
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NEW HAVEN, CONN.—Harry B. Jepson gave an organ recital at Woolsey Hall, Yale, of music by Mendelssohn, Holloway, Reubke, Nearing, Bach and Gigout.

CEDAR RAPIDS, IOWA.—The Great Lakes String Quartet gave a concert at St. Paul's M. E. Church under the auspices of the Young Married People's Class. Beethoven's C Minor Quartet was among the numbers presented.

MILFORD, N. H.—"Trial by Jury" was successfully performed with a local cast. Mayone Leadbetter and members of the Schubert Male Quartet of Boston sang the leading parts, and Mrs. Gertrude Jewett trained the chorus.

WILLIAMSPORT, PA.—Original compositions of J. Neapie Mitchell, a former pupil, were featured on the program recently given in the studio of Mrs. Mary S. Otto. These works were a Romance, a Humoresque and a Fantasia, "Moonlight."

TROY, N. Y.—Jean Paul Kürsteiner's song, "Invocation to Eros," was featured by Mrs. W. L. Lawrence at a recent concert of the Music Study Club at the Plumb Memorial. The program was chosen from works of American composers.

NEWARK, N. J.—At the first concert of the Sonata Club's season, a quintet comprising Rodney Saylor, Isidor Werner, August Geisler, Robert Greisenbeck and Ugo Gossweiler played admirably compositions by Beethoven, Goldmark and Borodin.

LANCASTER, PA.—Pupils of the McHose Studio presented the first of a series of educational programs at the Shreiner Auditorium. This recital dealt with the youth of Mozart, and was presented by Jean Bennawit, Kathryn Grube and Esther Wolf.

WICHITA, KAN.—The following pupils of Valera and Nada Gilbert recently appeared in recital: Nadine Beatie, Estelle Hoover, Agnes Gorman, Allison Hoover, Evelyn Pechin, George Pechin, Mary Riddle, Bruce Jackson, Kathreen Ritenour, Louise Hoover.

MANCHESTER, N. H.—A new memorial organ, the gift of Walter C. Runyon of Scarsdale, N. Y., has been installed at Dartmouth College. The instrument was given as a memorial to Mr. Runyon's mother, a granddaughter of Eleanor Wheelock, founder of the college.

RICHMOND, IND.—C. F. Meddy, supervisor of music in the Richmond public schools and director of the Richmond Symphony, has accepted an offer to teach orchestration and instrumentation in the Southern University of California at Los Angeles during the summer school in 1922.

MOUNT PLEASANT, PA.—A recital was given by Gertrude Sykes King of Pittsburgh, soprano, and Bertram S. Webber, organist, in the United Brethren Church under the auspices of the Fortnightly Music Club. Mrs. King's numbers included the "Page's Song" from Meyerbeer's "Huguenots."

PASADENA, CAL.—Music in the Present-day Protestant Church was the subject of a program given at the Vista del Arroyo by members of the Tuesday Musicales. The program was organized at the suggestion of the Federated Music Clubs, which are working to secure better Sunday-school music.

OKLAHOMA CITY, OKLA.—Mrs. Edward MacDowell, widow of the famous composer, appeared before the members of the MacDowell Club and the Junior MacDowell Club in a lecture recital at the First Presbyterian Church. During her stay in the city, Mrs. MacDowell was entertained by Hyla Florence Long and Mrs. Jules Bloch.

SAVANNAH, GA.—Pupils of Jules Le Duce were heard in a piano recital recently at the Lawton Memorial, assisted by Edith Shearouse, soprano. Operatic excerpts were played by pupils of Mrs. A. D. Bergen in recital. A December studio musicale was given by pupils of Mrs. W. H. Teasdale. Mrs. W. J. Pierpont, Jr., Inez Helfrich and Mary Teasdale took part in the program.

BOSTON, MASS.—John Peirce, baritone, has just filled two successful concert engagements, one a song recital before the Nineteen Hundred Club, at Billerica, Mass., the other in Lincoln, Mass., as a member of the newly organized quartet, consisting of Marjorie Moody, soprano; Edith Weye, contralto; Roy Patch, tenor, and John Peirce, baritone. J. Angus Winter was accompanist at both concerts.

ALLENTOWN, PA.—A musicale was recently given by the X-L Girl's Chorus of Bethany United Evangelical Church, Lillie Mealey Kistler, conductor. Solos were sung by the Criterion Quartet, comprising Robert McCurley and Edwin A. Butz, tenors, and Errol K. Peters and John N. Mealey, basses, under the leadership of H. R. Stermer. Other soloists were Lydia Reppert and Alice Fatzinger, sopranos, and Margaret Haines, pianist.

TALLAHASSEE, FLA.—Helen Gene Cantrell, head of the Piano Normal Training Department of the Florida State College for Women, gave an interesting recital in the College Auditorium. Beulah Rosine, 'cellist, made her appearance in the same program. The College Glee Club sang its annual Christmas Vespers before a capacity audience. This club of 130 members has been conducted by Emma E. Boyd for more than three years.

WATERLOO, IOWA.—The Christmas musical pageant "When the Star Shone" was given at Grace M. E. Church with the following soloists: Mildred Gleason, Doris Spensley, Harry E. Gale, Fred J. Miller, Nellie Truair, Marvel Fern, Richard Alexander, and Mrs. Emily Trevartan Sanborn. Kenneth Runkle was organist and Beatrice Allen, pianist. The program was managed by Fonda M. Jameson and Elizabeth Gale. The church was filled.

ATHENS, GA.—Piano pupils of Harriet May Crenshaw of the faculty of the Lucy Cobb Institute, and violin pupils of Gretchen Morris, gave a recital, the following appearing: Pearl Hardman, Patty Benson, Blanche Manning, Caroline Ashton, Rose Lewis, Elois Gettys, Lillian Isaacs, Clara May Bullock, Kathleen McCorkle, Helen McDorman, Sara Morris, Lorraine Sale, Kathleen Merry, Lizzie Lou Lochlin, Florence Arnold and Florence Dean.

TACOMA, WASH.—The evening program recently given by the Fine Arts Studio Club was contributed by Mrs. Eugene Calloway and Mrs. John Buchanan, vocalists; Carl Pitzner of Seattle, pianist, and Clara Jean McDonald and Mrs. Terrill Price, diseuse. The accompanists were Mrs. Charles Muir, Mrs. O. F. Porter and Mrs. Edwin Gardner. Dr. Josef Grief, who recently arrived from Europe, has been appointed organist of the First Presbyterian Church.

HUNTINGTON, W. VA.—The memorial services of the local lodge of B. P. O. E. in the Huntington Theater were marked by a special musical program. The Kiwanis Chorus of twenty voices, Edwin M. Steckel, conductor, sang three selections. The mixed quartet of the First Presbyterian Church, Mrs. C. B. Lauson, Mrs. Howard Lawrence, F. W. Grover and Balford Cheadle also appeared. Mrs. Lauson was the soloist, and sang Buck's "Fear Not Ye, O Israel."

ALBANY, N. Y.—Russell Carter, specialist in music for the State Education Department, addressed the music teachers of Cortland at the Cortland High School on the subject of instrumental instruction for high school

pupils. Mr. Carter also gave the first lecture in the series of music lectures organized by the Scotia Teachers' Association at Scotia. His subject was "The History of the Opera," illustrated with piano selections, phonograph records, and solos by Gustave A. Wickert, baritone.

ALLENTOWN, PA.—In a students' recital at the Scientific School of Music, Jean Messinger, director, those who appeared were: Theodore Schoff, Elizabeth Kunkle, Pauline Woodring, Christine DeLong, Catherine Fink, Phyllis Rinn, Lloyd Klingaman, Louis Ochs, Josephine Laury, Morton Silverman, Leon Cohen, Walter Horlacher, Frances Kiernan, Elizabeth Boas, Elizabeth Schadt, Ruth Rickert, Edward Weiss, Kathryn Kline, Miriam Nixon, Anna Bittner, Karl Ernst Irene Bowers, Paul Held and Stanley Trach.

TACOMA, WASH.—Frederick Kloeper, baritone, director of the vocal music department of Puget Sound College, and Mrs. Kloeper, contralto, were heard in a recital at the Park Methodist Church. Pupils of B. F. Welty gave a recital on the pipe organ of the First Presbyterian Church. In the monthly program organized by the Children's Song and Story Hour Club, Mrs. Neal McEachan, soprano, and Mrs. F. W. Keator, contralto, were soloists. Rose Schwinn Gardner was the accompanist, and Mrs. W. G. Little acted as narrator.

EVERETT, WASH.—In celebration of the seventh anniversary of the Severson memorial organ at the First Baptist Church, in this city, William Robinson Boone of Portland, Ore., organist, assisted by Harrison Raymond of Bellingham, Wash., lyric tenor, gave a recital in which he brought out admirably the qualities of the instrument, which has recently been overhauled and modernized. Mr. Raymond sang arias from several oratorios, and a group of songs by modern American composers. These recitals were arranged by Arthur E. James, organist of the church.

SOUTH BEND, IND.—The following piano pupils of Mrs. E. Harrington appeared in a recent recital: Frances Richardson, Mary Gaskill, Harriet Amos, Emma Sarberg, Violet Cooke, Virginia Chapman, John Harrington, Eva West, Frances Smith, Walter Crofoot, Maurine Hoke, Dorothy Walters, David Smith, Fern Snyder, Mary Baker, Amy Lehman, Mary Hunter, Donald Coleman, Kathryn Liebelt, Dorothy Frick, Laura Wiedman, Miriam Spohnoltz, Arthur Gaik, Mary Smith. Miss Weidman received the elementary certificate of the progressive series of piano lessons.

LOWELL, MASS.—Marion Lane, soprano, sang a group of songs, and William C. Heller, organist of St. Anne's Church in this city, played piano solos in a program organized by the Institute of Lowell Teachers, and given at the Lowell State Normal School. The Le Veille School of Music of Lawrence, Mass., furnished an evening's program in Associate Hall, Lowell. Irene Wardell of Lowell, soprano, assisted. Edmund Saulnier, a boy of five years, played his small violin with considerable appreciation of music values and a technique remarkable in so young a child.

SPRINGFIELD, OHIO.—Mrs. Walter C. Nash has been appointed conductor of the St. Paul Methodist Episcopal Church choir, which she has organized. An excellent program was given in costume recently at the Springfield High School Auditorium by members of the Covenant Church, and several assisting artists. The Wirtenberg Glee Club, of which Elmer Kniseley is conductor, has now selected seventeen new members. Mr. Kniseley is organist and conductor at the First Lutheran Church. Charles Sword will be the official accompanist, and already several works have been chosen for presentation this year.

LANCASTER, PA.—The members of the Lancaster Chapter of Organists' Association were the guests of J. E. Kerchner in the Science Building of Franklin and Marshall College, when he lectured upon "The Physics of Music." A program of carol singing by members of the church choirs of the city and the Seminary Chorus was given under the auspices of the Eastern Reformed Theological Seminary of America in the College Chapel, Clarence N. McHose conducting. The choirs were assisted by Esther Wolf, soprano; Mrs. Scott Baker, contralto; Ernest Baker, violinist, and A. Irvine McHose, organist.

ALBANY, N. Y.—In an organ recital at the Emmanuel Baptist Church, organ numbers were played by the following club members, Mrs. Roswell P. F. Wilbur, Mrs. James H. Hendrie, and Lydia F. Stevens. The program was arranged by Miss Stevens and Mrs. Edward H. Belcher. Mrs. Burt R. Richards, contralto, sang the aria, "He Shall Lead His Flock" and Mrs. Belcher, soprano, "With Verdure Clad." Club members played instrumental music, and Mrs. Peter D. Schmidt, violinist, also assisted. The Harmony Club, conducted by Helen M. Sperry, and assisted by Mrs. J. Malcolm Angus, soprano, gave a concert in Chancellor's Hall for the benefit of the Boy Scouts.

PORTLAND, ORE.—An interesting open-class day program was given during Music Week by the pupils of Mrs. Kate Dell Marden and E. Gladys Nash at the Dunning School. Sight reading, games, groups of solos, dictation and transposition of simple melodies were given by Jayne Bowerman, Marian Allen, Lolas Nagle, Audrey Cameron, Margaret Nilsson, Dorothy Payne, Marjorie Soule, Eleanor Thurston, Frances Nylund, Ruby Peterson, Jack Meier, Clarence Parsons, John Marden, Loretta Kier, George Ainsie Hedder, Susanne Marden, Florinne Sevier, Mary Catherine Powers, Virginia and Dorothy Insley, Gladys Chamberlain, Catherine Dahm, Louise Marvin and Annabel Grant.

OAKLAND, CAL.—Ebell Club presents a special program each year; and this History of the Opera, illustrated with decided success the "Legend of Elsa," and "The Mystic Knight Lohengrin" as retold by Oliver Huckel. A musical setting was furnished by the Philharmonic Trio, comprising Orley See, violin; Wenceslao Villalpando, 'cello, and William Carruth, piano. Christine Howells, flautist, and Marie Hughes-Macquarrie harpist, were assisting artists. The Technical High School gave two performances of "The Bohemian Girl." The production was organized by the school students, and even the scenery was made there. The musical side of the enterprise was directed by Miss Gannt.

FLINT, MICH.—The Flint Community Orchestra, conducted by William Wellington Norton, is continuing its Sunday free concerts with marked success. A recent program included the "Freischütz" Overture, the Triumphal March from "Aida," the Introduction to Act III of "Lohengrin," and other attractive music. The soloists were: Clara Leighton, cornet; F. R. Van Dusen, trombone; W. H. Teuber, French horn, and Frank Zyber, tuba. J. R. Taylor is president of the Flint Community Music Association, which has organized these concerts and the other officers are: Otto R. Largent, secretary; James Farber, treasurer, and J. D. Dort, chairman of the executive committee.

SAVANNAH, GA.—The Junior Music Club's first concert of the season brought forward a number of young players and singers of ability. Those who appeared in solos were: Miriam Varnadoe, Rosalyn Johnson, Elsie Epstein, Margaret Spencer, Philip Carter, Lora Mazeck, Helen Brooks, Eleanor Brown. A chorus of boys was conducted by Miss Harty. At the Elks' Annual Lodge of Sorrow, many leading singers appeared in an appropriate program directed by E. S. Roberts. At the December meeting of the Music Department of the Huntingdon Club, Mrs. E. E. Hackney, the Chairman, presented the study of American music from its first recognized composer to the present day. Musical illustrations were given by Ruth Ely, Mrs. A. F. Carr, Mrs. Kops and Mrs. Bouhan.

SPARTANBURG, S. C.—Mrs. A. G. Blotcky, who for the past fourteen years has been prominent in music circles in Spartanburg, is leaving to settle in California. She will first go to Sacramento, and later will reside in San Francisco. Possibly no person in Spartanburg has ever accomplished so much as she for the advancement of music. She has been a member of the board of directors of the Spartanburg Music Festival; for thirteen and a half years soloist and choir director of the First Presbyterian Church; director of the Wofford Glee Club, and member of the Women's Music Club, the Chamber of Commerce, the Y. W. C. A. and the Eastern Star. As a mezzo-soprano soloist, she is well known for her concert work. As a teacher, she instructed free of charge young women of the Textile Industrial Institute working their way through school. Spartanburg music will suffer a serious loss through Mrs. Blotcky's departure.

In Music Schools and Studios of New York

GESCHEIDT ARTISTS INCLUDE PATTON

Artists from the studio of Adelaide Gescheidt who have been appearing successfully include Fred Patton, baritone. Mr. Patton appeared in Wagnerian excerpts with the New York Symphony at Carnegie Hall on Dec. 8 and 9. He was soloist with the Handel and Haydn Society of Boston on Dec. 18 and 19 and with the New York Oratorio Society at Carnegie Hall on Dec. 28.

Irene Williams, soprano, after two years in light opera, returned to the recital field with an Aeolian Hall program on Dec. 17. She has also been booked to appear as soloist with the Harvard Glee Club on its spring tour. Judson House, was well received when he appeared as soloist with the St. Louis Symphony in a concert performance of "Sam and Delilah" on Nov. 29 and was soloist in "The Messiah" in Washington, D. C., on Dec. 20.

Frederic Baer, a new baritone, was soloist with the Wednesday Morning Choral Society at the Academy of Music in Brooklyn on Dec. 15.

MASSELL PUPILS IN RECITAL

Frances Sonin, exponent of children's songs, gave a reception in the Massell Metropolitan Opera House studios recently in honor of Yvonne de Treville, Belgian coloratura soprano. The assisting artists were Flora Negri, soprano, and Arthur Gervasi, tenor. Miss Sonin sang a number of children's songs. Miss Negri presented Franz' "Aus Meinen Grossen Schmerzen." Mme. Tamaki Miura, the celebrated Japanese prima donna, rushed to the young artist and covered her with kisses in front of the audience, congratulating her upon her work. Arthur Gervasi submitted a number of English and Italian songs. The musicale was notable for the number of artists and composers present, among them Bainbridge Crist, who came specially from Boston to hear his Chinese Mother Goose Rhymes sung by Miss Sonin.

PROGRAM AT ZIEGLER INSTITUTE

A program of songs by Louis Edward Johns was presented on Dec. 20 at the Ziegler Institute of Normal Singing by May Schiller, soprano, and James Snedden Weir, baritone. Miss Schiller sang "Bend Forevermore Above Me," "The Vine Blossoms," "Ave Maria," "The Rainbow," "A Lake and a Fairy Boat," "The Valentine," "Love That Is True," "Little Boy Blue" and "Robin Redbreast." Mr. Weir's songs were "At Parting," "Rough Wind That Moanest Loud," "From Night to Light," "The Judgment Day," "Fare Thee Well," "From Afar" and "The Knight's Return." Mr. Johns was accompanist.

MRS. RAWLINSON HOLDS CLASSES FOR DUNNING TEACHERS

Mrs. Laura Jones Rawlinson, normal teacher of the Dunning System of Improved Music Study for Beginners, is in New York to conduct a training class for teachers in this system. She has given a series of analytical talks and demonstrations from Coast to Coast and has been invited by club presidents of New York to repeat them for their members. Among the private talks which she has given recently was one at the home of Mrs. P. Hanson Hess, Jr., where representatives of private schools were present. Mrs. Rawlinson is accepting registrations for another training class for teachers, to open on Jan. 3.

CORTESI OPENS NEW STUDIO

Remo Cortesi, vocal coach, has opened a new studio at 336 West Forty-sixth Street. He still maintains his uptown studio on West Eighty-sixth Street.

CONCERT TOUR FOR RAINS STUDENT

A pupil of Leon Rains, vocal teacher, is meeting with success on a tour of Texas. This singer, Mary Elizabeth Howard, soprano, is a native of San Antonio and was most cordially received in her recital under the auspices of the Musical Club of that city. Other cities in which she has sung are Uvalde, Georgetown, Windsor and Smithville. She has

been featuring two songs dedicated to her, Cockrill's "Pippa's Song" and Madison's "When Love Is Done."

KAUFMANN PUPILS ACTIVE

Mme. Minna Kaufmann, exponent of the Lehmann method of singing, sang at the League for the Larger Life on the evening of Dec. 2, and at the Fulton Theater at a meeting held under the auspices of the League, on the evening of Dec. 11. Maude Young, a Kaufmann pupil, will join forces with Warren Proctor, tenor of the Chicago Opera Association, for a tour of the Middle West soon after the New Year. Another pupil, Elizabeth Hamilton Duggin, soprano, is in the West in concert work with her husband, Donald Duggin, Scotch tenor.

LECTURE-DEMONSTRATION AT TEW STUDIO

At a recent lecture-demonstration at the studio of Herbert Whitney Tew, vocal teacher, Yseult Sartoris sang contralto, soprano and coloratura songs. Jean Barnay and Ruth Bannen, each of whom has been studying only a few weeks, were also heard. Mr. Barnay, who has been working with Mr. Tew three weeks and had had no previous training, sang Clutsum's "To Myra" in the bass key and followed this with a tenor aria from "Faust." Miss Bannen's singing covered a compass from the E Flat an octave below the treble clef to the E Flat in altissimo.

ENGAGEMENTS FOLLOW LOVELL'S DEBUT

Marion Lovell, coloratura soprano and pupil of Mme. Soder-Hueck, has been filling various engagements subsequent to her successful Aeolian Hall debut early in the fall. Miss Lovell has been engaged to appear as soloist at the fifty-year jubilee program of the Hudson County Esperanto Society at Union Hill, N. J., in January. She will be assisted at this appearance by Raymond Ellery Williams, flautist, and Rodney Saylor, accompanist, in several operatic arias in different languages. An unconventional feature of her program will be numbers in Esperanto.

MUSICALE AT MISS PATTERSON'S STUDIO

Elizabeth Kelso Patterson, singing teacher, gave a musicale and tea at her studio to present seven of her pupils recently. Gwynne Hughes, contralto, one of Miss Patterson's pupils, is filling several engagements. She plans a recital of Welsh songs with harp accompaniment for January.

KLIBANSKY PUPIL FOR DRESDEN OPERA

Ludwig Eybisch, tenor, a pupil of Sergei Klibansky, has just signed a contract to appear in leading rôles at the Dresden Opera in Germany. Mr. Eybisch recently appeared successfully as guest artist at this house.

ENGAGE HURLBUT PUPIL

Detmar Popper, bass, a pupil of Harold Hurlbut, has been engaged to sing in the revival of "The Chocolate Soldier" at the Century Theater. He was recently leading bass with the Gallo English Opera Company.

In Chicago Studios

[Continued from page 25]

dote, gave a concert at Freeport, Ill., last week.

Silvio Scionti, of the piano faculty of American Conservatory, has appeared this season in Boston, New York and St. Paul.

George Smith, baritone, student of American Conservatory, will leave shortly for a concert tour of the East under the auspices of the National Federation of Music Clubs.

Mollie Wiggins, soprano, pupil of Karleton Hackett of American Conservatory, gave a program before the Cul-

ture Club on Dec. 12. Cleveland Bohnet was accompanist.

Ellen Young, soprano, a student of John Loring Cook, gave a recital in Kimball Hall on Dec. 18. Letty Noles, soprano, also a pupil of Mr. Cook, was soloist at the Lyon and Healy concert on Dec. 17.

William Rogerson, tenor, pupil of Umberto Beduschi, was engaged to sing the Christmas mass at Holy Name Cathedral. He was soloist recently at the installation services of Bishop Hoban.

Piano and violin students of Chicago Conservatory appeared in recital in the Auditorium recital hall on Dec. 20. Those who played were Mollie Fox, Ray Fisher, Florence Gielow, Annette Dvorsky, Sarah Pritikin, Rose Landy, Madeline Marder, Eugene Graczyk and Ida Rosin, piano students of Paul Zaichenko, and Ladislav Smutny, Daisie Moreau, Ramona Bromley, Paul Niebell, Gizella Benyovsky and Cecelia Kwiatkowska, violin students of Joseph B. Chapek.

Genoveva Schur, pianist, student of Walton Perkins of the Chicago Conservatory, was the soloist at the holiday exercises of the Halstead Street Institutional Church on Dec. 22. Donato Colafemina, tenor of the Conservatory, is in New York to fill a number of concert and recital engagements.

A recital was given by piano and vocal students of Sherwood Music School on Dec. 20. The program included piano numbers by Gladys Atkinson, Gertrude Seligman, Gwendolyn Llewellyn, Arthur Wildman, Hazel Fisher, Eva Anderson, and vocal numbers by Lorette Leidel, George Gordon and LeRoy Hamp. Georgia Kober of the faculty, and Tina Mae Haines assisted.

Leman Pupils Play in Philadelphia

PHILADELPHIA, Dec. 24.—Several violin pupils of J. W. F. Leman were heard in recital at his studios recently. That Mr. Leman, who is best known as conductor of the Steel Pier symphony concerts at Atlantic City, is also a pedagogue of merit, was shown on this occasion. Oscar Langman played the G Minor Concerto of Bruch. John Osborne and Otto Kruger played several Hubay numbers and transcriptions by Kreisler. Minerva Sorg, who is nine years old and has been studying only six months, contributed an Air Varié by Danclo and arrangements of the Gavotte from "Mignon" and Schubert's "Ave Maria." Dr. George Conquest Anthony, baritone, and Mrs. Anthony, soprano, were the assisting artists, with Uselma Clark Smith at the piano.

The Artone Quartet, whose members are Dicie Howell, soprano; Mabel Beddoe, contralto; James Price, tenor, and Walter Greene, baritone, has been engaged for an appearance at the National American Music Festival at Buffalo, N. Y., on Oct. 3, 1922.

PASSED AWAY

Henry Watterson

WASHINGTON, Dec. 28.—Henry Watterson, the noted editor, who died last week, entered upon what he planned to be a musical career when he was eighteen years of age. It is said that he evinced considerable musical talent, and his education in music was progressing favorably when he met with an accident which resulted in permanent injury to his left thumb, making it impossible to play on the piano. He thereupon reluctantly gave up the idea of becoming a musician, and turned to newspaper work. Still interested in music, however, he became a few years later the musical and dramatic critic of the *Evening Star* in Washington. A. T. M.

Ethel Marie Fleming

PITTSBURGH, PA., Dec. 26.—Ethel M. Fleming, music supervisor in the State Normal School at California, Pa., died recently from diphtheria. Miss Fleming, who was in her thirtieth year, was the daughter of the late Samuel J. and Nellie McConnell Fleming. She was a graduate of Cornell University School of Music.

Margaret Silvi

ELIZABETH, N. J., Dec. 27.—Margaret Silvi, who is said to have sung in opera in New York fifty years ago and also to have toured in concert with Ole Bull,

In St. Louis Studios

St. Louis Dec. 25.

Ethel Knobloch, pupil of the Ellis Levy Violin School, recently appeared as a soloist in the Costume Recital of the Nations given by the Ladies' Friday Musical Club, and at the Vandervoot Music Hall on Dec. 9, in honor of the convention of the American Warehouse Association.

Frances Dwight-Woodbridge, soprano, gave the first of her series of recitals in her studio in the Musical Art Building on Dec. 13. Her program included Haydn's "With Verdure Clad," from "The Creation"; Liszt's "Lorelei," Weingartner's "Zwei Gesänge," Tchaikovsky's "By the Window," Fauré's "Le Papillon," Bleichmann's "Come, Child, Beside Me," and a group in English which included Glen Gorrell's "Morning Song" dedicated to the singer. Ann Nicolls of the Leo C. Miller School of Music faculty, was accompanist.

Bridgeport Performance of Grainger Not Its Première

An interesting and little-known though not absolutely novel work was Percy Grainger's "The Merry Wedding," produced by the Bridgeport, Conn., Choral Society, Dr. Arthur Mees, conductor, on Dec. 6. Some slight alterations had been made in the score since its première performance in New York by the Musical Art Society, Dr. Frank Damrosch, conductor. As reported in an earlier issue of *MUSICAL AMERICA*, the composer was at the piano for the Bridgeport production. The work is on a text taken from Scandinavian folk-lore and done into English by Mrs. Grainger and her son. Two Grainger works, "Molly on the Shore" and "Shepherd's Hey," were played at the Dec. 11 concert of the New York Symphony. Sir Henry Wood is including several Grainger compositions in the programs of the orchestral concerts under his direction in London this season. On its recent tour of Canada, the London String Quartet played "Molly on the Shore" in Toronto and Ottawa. Ida Geer Weller, mezzo-contralto, plans to present a group of Grainger songs on tour, and Eva Gauthier and Elena Gerhardt, sopranos, are also using them.

Present Harold Morris' Sonata

Two performances of Harold Morris' Sonata for violin and piano have presented the composer as pianist. With Albert Stoessel, conductor of the New York Oratorio Society, playing the violin part, the work was presented at the Institute of Musical Art and the MacDowell Club. Other appearances for Mr. Morris have included a recital in San Antonio and a performance of his own Sonata in B Flat Minor before the Arts Assembly of New York.

Gilbert H. Betjemann

LONDON, Dec. 10.—Gilbert H. Betjemann, musician-in-ordinary to the late Queen Victoria and Edward VIII, died here recently, in his eighty-first year. He was a personal friend of Balfe, Benedict and other composers and musicians of a bygone era and was also conductor at Covent Garden for a number of years. Mr. Betjemann was one of the oldest members of the London Philharmonic Society.

Anthony Zavadil

MILWAUKEE, WIS., Dec. 21.—Anthony Zavadil, teacher of dramatic art in the Marquette University Conservatory of Music, died recently, following an operation. Mr. Zavadil, who was fifty-two years old, had been a member of the faculty of the University for eighteen years. C. O. S.

SYMPHONY MUSIC LEADS EVENTS IN CLEVELAND

Big Audiences of Children Attracted— Pavlowa and Heifetz Among Visiting Artists

CLEVELAND, OHIO, Dec. 26.—The performances of the Cleveland Symphony were heard recently by audiences of children estimated at 3000. The concerts for children are becoming a great success, and the children are prepared for the compositions by records and program notes, which are explained to them by their school teachers.

For his last concert before the holidays, Mr. Sokoloff chose the Brahms Second Symphony as the feature, and Louis Edlin, concertmaster, and Victor de Gome, cellist, appeared in the same composer's double concerto for violin and cello.

Recitals were given by Heifetz to crowded houses. Helen Stanley, at the Fortnightly Club Artist Series, also presented an unusual program.

Pavlowa and her ballet were here in three programs under the management of G. Bernardi. The audiences were not large, Cleveland audiences having fallen off at every musical event save the symphony programs, which continue to attract large audiences. Queena Mario as soloist at the last symphony concert, attracted a large audience.

The Singers' Club, conducted by Edwin Arthur Kraft, gave a Christmas program at the Trinity Cathedral on Dec. 19. Mr. Kraft, organist and choir director of the Cathedral, has only become director of the club recently, but his admirable training was seen in the splendid singing, especially in the a capella numbers.

Christmas carols were sung through the streets of Cleveland and in all the Cleveland hospitals and institutions by about 150 groups of children and young people. This is one of the customs now firmly rooted in this city. A. B.

DETROIT SYMPHONY GIVES PROGRAM IN ANN ARBOR

Nyiregyhazi Appears with Orchestra in Liszt Concerts—Organ Recital by Earl V. Moore

ANN ARBOR, MICH., Dec. 24.—One of the most interesting of recent concerts here was that of the Detroit Symphony, with Victor Kolar conducting, and Erwin Nyiregyhazi as assisting artist. Mr. Kolar was loudly applauded before he was permitted to begin the concert, and was recalled time after time, and finally signaled to the orchestra to rise with him and acknowledge the applause. The orchestral program included Tchaikovsky's Fifth Symphony, Enesco's "Rumanian Rhapsody" in A, Op. 11, and the Ballet Music from "Faust." Mr. Nyiregyhazi engaged on short notice to take the place of Raoul Vidas, who was unable to appear on account of an accident to his hand, appeared in Liszt's First Concerto for Piano and Orchestra in E Flat, and was recalled at least a dozen times.

Earl V. Moore, University organist, gave a recital on Dec. 15, when he played solos from the works of Guilmant, Mailly, Bonnet, Dubois, Yon, and other composers.

"Snegourotchka" Not to Be Given in Chicago This Season

"Snegourotchka" will not be given by the Chicago Opera Association this season, according to a recent report. The reason rumored for the withdrawal of the work for this year is that the schedule has been too crowded and that the immense work entailed by the presentation of Prokofiev's "Love of Three Oranges" has not left sufficient time for the Rimsky-Korsakoff work. It is said that the premiere of the work will be delayed until next year.

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Do American Singers Concentrate Too Much?

Ellen Rumsey, Contralto, Believes That Some of Them Do—Fewer Artists Err in the Direction of Work Than in That of Reducing Bel Canto to a Stage Appurtenance—Stopping Short at Drawing-room Effectiveness Through Too Close Attention to Detail

TO some persons, the cardinal vice of the American woman singer is a reduction of the art of song to the status of an item of stage-setting for the singer's personality. Speaking of this recently, Ellen Rumsey, contralto, recalled a criticism by W. J. Henderson. He was writing of a young girl for whose recital the stage had been made into a bower of roses. He described her gown, evidently a work of art in itself. He described several other things about her appearance which were not immediately connected with *bel canto*, and finally he said, "We understand that the Metropolitan Opera Company is at present playing in the home city of this young lady. If she had spared herself the journey to New York, she might have learned a great deal about singing from listening to the artists of the Metropolitan."

Miss Rumsey, although she chortles over this anecdote, is not one of the persons to whom it sums up and seals the list of the American singer's shortcomings. She is inclined to believe that some of our singers err just as much on the side of work as most of them do on the side of pleasure.

"If you notice," she says, "practically all our singers, serious and frivolous alike, stop at drawing-room effectiveness. Those of us who think about something more than personal charm are apt to concentrate so intently on minor details of, for instance, diction, that we break up the broad lines of a song. Anyone who has seen much of singers or actors off-stage knows that those who are most attractive before the footlights are often quite ordinary or even definitely unpleasant in private life. They have learned to live for their audiences, not for their personal friends; or rather, perhaps, they make personal friends of their audiences. Nobody can do this by adhering to a set of rules of stage-behavior. He must be able to get down to the emotional state from which all these rules have been crystallized."

"Something happened recently which made me wonder whether the hard workers among American singers are not making the same kind of mistake, though in a different direction, as the frivolous ones. We may devote more prayerful thought to getting novelties for our programs than to getting new gowns. In either case, aren't we depending too much on something extraneous? Look at the peasant singers of Russia. They certainly have neither fine clothes nor new songs to charm with; nothing but themselves. And anyone who has heard these singers, even after years of American slum-dwelling have dulled their



Ellen Rumsey, Contralto

spirit, knows that there is a power and a beauty in their singing such as no concert-hall has ever known.

"I am going to give my third New York recital early in January, and in view of this I searched all summer and fall for novelties. It's not necessary to tell the vicissitudes of my search. But the Rachmaninoff and Fourdrain numbers which I unearthed and which I had never heard of being given in New York before, cost me real labor. Early in the fall the Rachmaninoff appeared on some other singer's program, and the Four-

drain was sung by Lambert Murphy a week or so ago. Though this takes the first bloom of novelty from these numbers, I am going to use them. I have grown very fond of them in working on them, and what kind of song would that be whose interest could be exhausted with one hearing? Isn't it possible that American singers sometimes fail to give positive pleasure to their audiences because they are too anxious to please? Singers' own tastes are perhaps surer guides to the tastes of their audiences than they dare suppose." D. J. T.

other half; the student to be chosen by the Federation. Members of the Federation are being appealed to to contribute to the scholarship fund and assist in finding the right young people to be benefited. B. C.

Kalamazoo Symphony Opens Series

KALAMAZOO, MICH., Dec. 24.—The Kalamazoo Symphony, Chester Bronson, conductor, made its first appearance on

Sunday, Dec. 11, in conjunction with the Kalamazoo Choral Union. A Christmas program was presented. The orchestra, which is under the auspices of the Kalamazoo Musical Society, Mrs. H. M. Snow, president, is giving a course of concerts this season.

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